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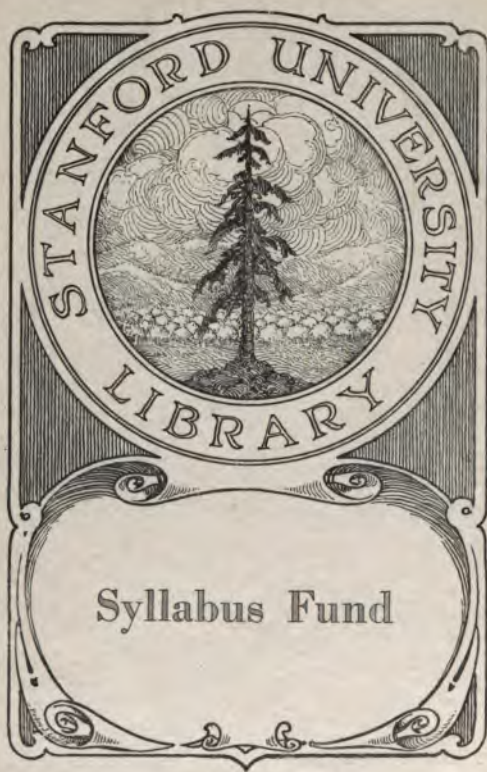
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ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ
THE ANDROMACHE OF
EURIPIDES

UNIFORM WITH THIS VOLUME
SELECTIONS FROM THUCYDIDES
BOOK VI

EDITED BY PERCY URE, B.A.

Assistant Lecturer in Greek, University College, Cardiff

WITH INTRODUCTION, NOTES AND VOCABULARY

▲ SUITABLE READING-BOOK FOR BEGINNERS IN GREEK

ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ
THE "ANDROMACHE" OF
EURIPIDES
=

EDITED, WITH INTRODUCTION, NOTES,
VOCABULARY, AND APPENDIX,

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PREFACE

THIS edition of the *Andromache* has been written with a view to the requirements of the higher forms in schools and of younger pass-students at the Universities. In attempting to meet the wants of such readers, I have frequently felt it necessary to explain at some length points of idiom or of allusion which are too often either left entirely unelucidated, or explained in notes which are, if possible, more unintelligible to the beginner than the text which they claim to expound. I have in particular refrained from the vicious method of directing the student to "see" textbooks to which he has no easy access, or to "compare" parallel passages in plays of which he has never heard, referred to by abbreviations which he cannot understand. As a rule, in cases of this kind, I have attempted to explain a passage by another in the same play, and whenever it seemed advisable to refer to passages outside the *Andromache*, I have given the words alluded to in full, with a translation. This method, I

imagine, does not conduce to laziness in the beginner, who finds plenty to do in comprehending the play, but tends rather to give him confidence in his notes, and so to wean him from relying weakly upon "cribs" for help in difficult places.

The scope of the commentary has been defined by two considerations.

First, I have endeavoured to explain the play, and secondly to make it for the beginner once more a living thing. It is of no use whatever to read the best literature ever produced if such study does not enter into some definite relationship with one's own life; if it appeals to us merely as being "ancient" we may as well keep the book closed. I have therefore tried, to a greater extent than seems customary in editions of this elementary nature, to interpret the teaching of Euripides as well as to explain his words.

The text is in the main that of Paley, but I have used with much profit the critical editions of Mr. Murray and of Dr. Wecklein. In writing those sections of the Introduction which treat of the history of Greek tragedy and of the production of plays at Athens, I have had before me Professor Mahaffy's *History of Greek Literature*, Dr. Gow's *Companion to School Classics*, and Donaldson's *Theatre of the Greeks*.

For the grave difficulties connected with the plot I have found very great help in Dr. Verrall's recently-published *Essays on Four Plays of Euripides*. While writing the notes I have constantly consulted Mr. Hyslop's useful edition of the play (published by Messrs. Macmillan).

G. N.

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INTRODUCTION

§ 1.—How to Begin the Study of a Greek Tragedy.

PROBABLY the first definite impression produced on a student's mind when he begins the study of Greek tragedy is its utter *strangeness*; the characters do not speak as they would in real life, but for the most part in long set speeches, the position of the Chorus is always more or less unreal, and frequently incredible, and almost always the great event of the play happens behind the scenes and is merely reported to the audience by a messenger. These are only the most striking of a great number of features in virtue of which such work seems removed to the greatest possible distance from life. In consequence the modern reader, and especially the English reader, familiar more or less with the amazingly versatile and lively drama of his own literature, is apt to think Greek tragedy sterile and frigid, and to tolerate it merely as containing passages of fine poetry or as exhibiting the perfect idiom of a marvellous language. He will, in short, think it, as a whole, inferior beyond comparison to the Elizabethan drama.

Such an attitude, in the first place thoroughly natural, is, however (if one may dogmatise at all

concerning criticism), fundamentally erroneous. A critic equally familiar, not only with English and Greek tragedy, but also with the spirit of modern and of ancient civilisation and with the widely diverse points of view from which ancient and modern poets have produced their work, might be able to decide finally which of the two literatures is the best. But such a critic has never been born, and from the nature of the case never will be. The depreciation of (*e.g.*) Sophocles in comparison with Shakespeare to which we are naturally so prone arises largely, if not entirely, from the fact that we criticise the ancient from the point of view of the modern; "Sophocles is inferior to Shakespeare" means little more than "Sophocles is not Shakespearean." If one judges Shakespeare from the ancient standpoint, as so many Continental critics have done, one arrives at the equally superficial doctrine of Voltaire, that the Englishman was "a drunken savage," which is only an idiomatic way of saying that Shakespeare is not Sophoclean.

The truth is that the Greek drama produces this half-repulsion in us not because it is inferior to our own, but because it is essentially different. Modern Europe owes such an immense debt to the Greeks that we are constantly in danger of overlooking a fact forgetfulness of which will vitiate half our judgments of their literature—that is, that they are not a purely Western nation. They are half Asiatic; and there is a wide gulf between the Eastern and the Western spirit which a hundred short-sighted and super-

ficial formulæ will never adequately bridge. And therefore when an ancient Greek and a modern Englishman essay to deal with the same question we may expect to find the widest and deepest divergences between their methods at every point. Let us take one case out of many in connexion with this matter of the drama. The Englishman and the Greek wish to pourtray life. At once a difference arises. The modern instinctively proceeds to *imitate* life, the ancient to *interpret* it. The former therefore crowds his stage with characters, the latter carefully restricts the number of his, so as to let the underlying ideas shine through with as little interference from adventitious circumstances as he can possibly admit. Here at once we have an explanation of a leading cause of the apparent frigidity which Greek tragedy so frequently shows.

But this inevitable difference is increased by the circumstances under which the Greek drama came into being and by the part which it at all times played in Greek life. In particular, its religious origin necessitated the Chorus, and the disputatious nature of the Athenian people was reproduced in the long quasi-legal speeches which bulk so largely in Euripides. Again, such plays were produced in the presence of an enormous audience, composed of all ranks and classes of society,—a circumstance which necessitated a simple subject and a broad, clear, treatment, with little complicated action before the audience.

Moreover, it is too frequently forgotten that what we now possess is merely the "book" or

libretto. However important a person may have been to the plot, however much a gesture or other appeal to the *eye* may have contributed to the effectiveness and success of a drama, if it happens that no actual word is said about the person or the thing by one of the speakers, then we are left in utter ignorance about them. Frequently, it is true, the speeches betray the presence of characters who do not speak; this is often the case with attendants, etc. (cp. *Andromache* ll. 425-6, 551). But it is certain that through having no surviving stage-directions and other helps to the visualization of the action, we lose a considerable part of the interest which a play must have yielded to the spectators.

The following sections are devoted largely to describing in detail the various circumstances alluded to above, which determined the method of presentment.

§ 2.—History of Greek Tragedy in Outline.

The germ of Greek tragedy is to be found in the early performances celebrated among the Dorian Greeks in honour of Dionysus, the god of wine. These performances were enacted by a Chorus who danced round the altar of the god and sang hymns in his praise. This altar (*θυμέλη*) in later days stood in the centre of the *ὄρχήστρα* in the theatre of Dionysus, and the Chorus always bore an important part even in the most highly developed form of tragedy, while the original Dorian dialect survived,

though in an attenuated and conventional form, even in the Attic Drama. The first important step was the introduction of narrative declamation. In order to vary the hitherto unbroken lyrics sung by the Chorus one person at intervals mounted the altar, and, using it as a kind of platform, recited in trochaic metre (less varied than the lyric metres and therefore more suitable for the purpose) some story about the numerous adventures of Dionysus. This part was apparently taken by the leader of the Chorus.

Drama proper, or at any rate dramatic dialogue, came into being with the innovation attributed to *Thespis* (born about 580 B.C.), who introduced *one actor*. Instead of a monologue or detached declamation by one person, the actor *conversed* with the leader of the Chorus (as Orestes and Peleus do in the *Andromache*). By assuming various disguises this one actor could of course represent several characters.

At some time in the early days of the drama the rhythm in which the actor recited was changed from trochaics (- ∪) to iambics (∪ - , see § 7), probably when the monologue gave place to the dialogue, for the iambic metre is most like the rhythm of everyday speech.

The most famous predecessor of Aeschylus was *Phrynichus*, who "flourished" from about B.C. 511—476. Aristophanes mentions him several times with high praise, and two of his plays, the *Phoenissae* and the *Taking of Miletus*, became very famous; but only a few fragments of his are now extant. *Phrynichus* is said to have

been the first to introduce female characters (always however taken by men).

It was during the ascendancy of this master that a wooden theatre was erected at Athens, and one of stone was commenced (though not finished till long after). In the theatre writers exhibited their tragedies in competition for prizes. This is a clear indication of the increasing popularity of the drama, and as the titles of the two plays above mentioned show, the subjects of the plays were no longer taken exclusively from stories about Dionysus. Still, as a general rule, the themes were provided by the legends of gods and heroes.

The first writer of whose tragedies a considerable portion has survived is **Aeschylus** (525—456 B.C.). Seven of his plays are extant—*Supplikes*, *Persae*, *Seven against Thebes*, *Prometheus Vinctus*, *Agamemnon*, *Choephoroi*, and *Eumenides* (this is probably the chronological order). Of these the *Agamemnon* is universally regarded as being the finest of Aeschylus' works, and one of the most splendid masterpieces in the whole of dramatic literature. Aeschylus has been often compared, for his lofty but austere genius and for his deeply religious spirit, to the Hebrew prophets. He is the great champion of the old orthodox religion, to which he strove to give a moral sublimity and fulness of meaning which hardly belonged to it.

On the technical side Aeschylus made an enormous advance by introducing a *second actor*. In this way the dramatic part of the performance

became independent of the Chorus, the importance of which gradually dwindled (see below).

In the time of Aeschylus arose the custom of competition by *trilogies*, or series of three plays. Originally the whole trilogy represented one great series of events, each play being more or less complete in itself, but forming an organic whole with the other two. These were followed by a satyric play, which treated the same topic in a comic vein, and the four were called a tetralogy. The only extant trilogy is the *Oresteia* of Aeschylus, consisting of *Agamemnon*, *Choephoroi*, and *Eumenides*, the first of which tells the story of the murder of Agamemnon by his wife Clytaemestra, the second the way in which Orestes avenged his father, and the third the manner of his purification from the guilt of matricide. This is the only complete trilogy which we now possess, but a good number (not all—see below) of extant tragedies formed originally parts of trilogies: e.g. the *Medea* and the *Bacchae* of Euripides.

Only one *Satyric* play survives—the *Cyclops* of Euripides. This form of drama must be distinguished from comedy and from satire. With the latter it has no connexion at all; the similarity of names is purely accidental. The differences between the satyric drama and the comic drama are: (i) the former treats heroic subjects, like tragedy, while comedy took its topics usually from everyday life; (ii) the characters of a satyric play were largely heroic, though the Chorus was always composed of Satyrs, the

followers of Dionysus, whence the name ; (iii) the iambic metre of the satyric play is tragic, that of comedy very broken and loose.

A younger contemporary of Aeschylus was **Sophocles** (495—405 B.C.), in whom Greek tragedy reached perfection. He and Shakespeare are usually regarded as the two greatest tragic writers of Europe. Matthew Arnold's lines are well known :

Be his

My special thanks, whose even-balanced soul,
From first youth tested up to extreme old age,
Business could not make dull, nor passion wild ;
Who saw life steadily and saw it whole,
The mellow glory of the Attic stage,
Singer of sweet Colonus, and its child.

Seven plays of his have come down to us—*Oedipus Tyrannus*, *Oedipus Coloneus*, *Antigone*, *Philoctetes*, *Electra*, *Ajax*, and *Trachiniae*. The last three of these are sometimes considered comparatively inferior, but the others are masterpieces, and the *Oedipus Tyrannus* stands together with the *Agamemnon* on the very highest plane of dramatic achievement. Sophocles rises above contemporary questions and religious difficulties, producing in a clear atmosphere of perfect artistic beauty work which is "for all time."

Sophocles introduced a *third actor*, and Aeschylus, his elder contemporary, availed himself of the change in the *Oresteia*. A *fourth actor* was scarcely ever required (see below, § 3).

During the long lifetime of Sophocles it gradually became the custom to produce tetralogies the separate plays of which had no

special connexion with one another. Thus the *Iphigeneia at Aulis* and the *Bacchae*, which are utterly dissimilar in subject and in treatment, formed with the *Alcmaeon at Corinth* (now lost) a single trilogy.

Euripides (480—406 B.C.) is the youngest of the great trio. In his own day he was less generally popular than his two famous rivals, but his posthumous fame for centuries utterly eclipsed theirs. It is to this enormous popularity that we owe the preservation of so many of his plays, nineteen in all. These are (in alphabetical order) *Alcestis*, *Andromache*, *Bacchae*, *Cyclops*, *Electra*, *Hecuba*, *Helena*, *Heracleidae*, *Hercules Furens*, *Hippolytus*, *Ion*, *Iphigeneia at Aulis*, *Iphigeneia in Tauris*, *Medea*, *Orestes*, *Phoenissae*, *Rhesus* (the authenticity of this play is, however, doubtful), *Supplikes*, and *Troades*. The best of these are *Alcestis*, *Bacchae*, *Hippolytus*, *Ion*, the two *Iphigeneia* plays, and *Medea*.

Euripides' life was spent during a period of great unrest—religious, intellectual, and political—and the multiform questionings of the time are mirrored in his fascinating but perplexing work. His position in relation to religion and some other matters will be briefly handled later (§ 10); at present his place in the development of tragedy as a form of art must be discussed.

All the pressing topics of the day find a place in his works, and thus it was inevitable that his drama should be less ethereal and (at any rate apparently) more commonplace than that of either Aeschylus or Sophocles. Hence his

rhythm is less stately, his *diction* as a rule less distinguished and more colloquial ; and though, at the bidding of an almost universally accepted convention, he still selects his *subjects* from heroic legend, his treatment of those subjects is the reverse of heroic. He views the old stories in the light of everyday notions. The old grandeur of the myths is usually absent, partly because he wishes his characters to appear as they would in the Athens of his own day, partly because he makes them vehicles of his own opinions in contemporary matters. The result, as a rule, is a distinct lightening of the whole tone of tragedy in his hands. The old framework remains—the Chorus, the catastrophe, and the deaths—but the spirit is frequently that of the graver sort of comedy found in *Menander* and in such plays as *The Merchant of Venice* and *As You Like It*.

It is an important feature of Euripides' art that his Choric songs are much less important to the development of his plots than they are with his predecessors. They are often but loosely connected with the topics of the play, and could frequently be omitted without injuring it as drama. In both Sophocles and Euripides the odes are short and less elaborate than in Aeschylus. This is natural, since the latter was nearer to the time when dramatic dialogue only occurred at intervals in a lyric performance (see above).

The most famous successor of Euripides was his friend **Agathon** (447—400 B.C.), an elegant

and talented poet, of whose works only fragments survive. He is chiefly remarkable for a play called either *The Flower* (*ἄνθος*) or *Antheus* (*Ἀνθεύς*), the subject of which was not taken from the usual sources; both plot and character were inventions of his own.

Though strictly speaking he is a comic poet, **Menander** (342—290 B.C.) deserves mention here. He was the greatest master of the *new comedy*, which departed entirely from the traditions of Aristophanes and the other poets of the old comedy. Only fragments of his works remain, but his reputation in antiquity stood very high. He depicted the life of his own day in a light, witty style, and was fond of apt but perhaps somewhat superficial moralising. His characters were types. Thus it will be seen that he is really a successor of Euripides. Tragedy had gradually lost its majesty, and comedy its scurrility and broadness; each became a more or less pedestrian commentary on contemporary manners.

§ 3.—Tragic Performances at Athens in the Time of Euripides.

As has been said above (§ 2), tragedy arose from religious ceremonial, and this religious aspect is to be seen in many characteristics of the representation of plays in Euripides' day. The *occasion* of the performances was the time of the festivals of Dionysus (or Bacchus). Four of these festivals occurred every year, and during two, the **Lenaea** (January), and the **Greater**

Dionysia (March), tragedies were presented in the city; the latter were much the more important, and the tragic performances lasted for three days.

A poet who wished to exhibit his tragedies on this great national occasion had to apply to the head archon, who, from the (often large) number of applicants, selected three, to whom he was said *χορὸν δίδοναι* ("to assign a Chorus"). Most of the expense was borne by a *choregus*, a rich man selected to pay, as a duty to the State, the charges for training the Chorus and for their costumes. The Chorus engrossed the bulk of the preparation and expense, and the poet in producing his play was said *χορὸν διδάσκειν*. (For further remarks on the Chorus see below, § 4.)

The three actors were called *πρωταγωνιστής*, *δευτεραγωνιστής*, and *τριταγωνιστής* respectively. Between them they took all the characters of the piece, the action of which practically never demanded the simultaneous presence on the scene of more than three persons. The *πρωταγωνιστής* was the leading actor, and was a person of great consideration. He took the chief part and perhaps one or two of the least important parts, whereas the other two, and particularly the *τριταγωνιστής*, often had to enact four or five characters. Kings were regularly represented by the third actor. Occasionally a fourth actor was required, but only for a very small part of the play. The part was usually that of a child, and was called a *παραχορήγημα*. Instances of

this are to be found in the *Alcestis* (Eumelus) and the *Andromache* (Molottus). There was no limit to the number of mutes (κωφὰ πρόσωπα).

The Theatre itself was usually of vast size, and was open to the sky; that at Athens would seat 30,000 spectators. The auditorium was shaped like a horseshoe, along the open end of which ran the λογεῖον, or place where the actors performed. Whether there was an actual stage or not is still a matter of dispute; there is a good deal of evidence on both sides. Forming a background to the λογεῖον was the σκηνή, which was a wall with "practicable" doors decorated to represent some scene (commonly the façade of a palace). Between the λογεῖον and the front seats of the auditorium was a semicircular space called the ὀρχήστρα, or dancing-place of the Chorus. In the centre of this stood the θνῆμη, or altar of Dionysus.

It is clear at once that the methods of acting in vogue in modern theatres would be quite unsuitable for such an enormous building. Slight gestures and subtle changes of expression would be lost upon the greater part of the audience. Accordingly, every effort was used to make the action perfectly simple, clear, visible and audible, and this aim necessitated a very artificial equipment of the actors. Their figures were made to look as bulky as possible, by the use of (i) buskins (κόθορνοι), which were great boots with exceedingly thick soles; (ii) huge wigs; (iii) padding of the body; and (iv) heavy flowing robes. They also wore great masks

(*πρόσωπα*). In order to increase the volume of their voices, these masks were fitted with mouth-pieces. As a result the actors became very unwieldy, and this is probably a main reason why so little excited action was represented. If deaths on the "stage" were acted, it was generally in cases where a person at the point of death was carried out before the audience (*e.g.* Alcestis and Hippolytus). The suicide of Ajax is a distinct exception. These mechanical difficulties gave rise to the *Messengers* so frequent in Greek tragedy. The physical catastrophe of the play occurred behind the scenes, and some eye-witness rushed out to tell the news. Long *ῥήσεις*, or speeches, of this sort are exceedingly common, and Euripides in particular brought them to a high pitch of perfection.

The **Scenery** was simple. The background, being a real wall, could not be changed. (See, however, the description of the *ἐκκύκλημα*). At the sides of the *λογεῖον* stood *περίακτοι*, which were three-sided columns on pivots. Each side had a different view painted upon it, and a change of scene could be partially represented by turning round the *περίακτοι*.

Stage-effects were produced in a primitive fashion. (i) The *ἐκκύκλημα* was used to show the inside of a palace. It seems to have been a little subsidiary stage fixed to the inside of the *σκηνή*, part of which was movable and swung round, so as to present the *ἐκκύκλημα* to the view of the audience. Upon this little stage actors supposed to be inside the house arranged

themselves, and were then swung out for a few moments, after which the ἐκκύκλημα went back into position. This device is used in the *Agamemnon* to show the corpses of Agamemnon and Cassandra, who have been killed inside the house. (ii) The θεολογείον was a small platform pushed forward from the upper part of the σκηνή. This, as the name shows, was used by actors who represented gods supposed to hover over the heads of the other personages. (Hence the expression *deus ex machina*.) This device is often brought into play—e.g. in the *Philoctetes* and *Helena*. (iii) The αἰώρημα was a machine for raising actors into the air (as Medea at the close of the *Medea*), or lowering them down to the λογείον (as, perhaps, Thetis in the *Andromache*). (iv) χαρώνιοι κλίμακες or "Charon's steps" were ladders by which ghosts (as Darius in the *Persae*) rose to the level of the "stage." (v) The βροντείον was an arrangement of stones and a sheet of metal for imitating thunder.

The *delivery* of the poet's words varied according to the nature of the composition. Iambics were *declaimed* or recited in a way similar to that of everyday speech, but in a slower, more dignified, and of course much louder tone. A fine voice was the first qualification demanded of an actor. (Occasionally too the actor sang a monody, as in *Andr.* 103-116, or joined in with the Chorus in a *commos*, as in *Andr.* 1173-99.) Anapaests and trochaics were sung in recitative, accompanied by a flute-player. The lyrics were sung.

The award was made by a committee of judges selected by lot, who awarded a first, second, and third prize. Thus each poet who competed won a prize, but to miss the first was regarded as defeat. The choragus of the winning Chorus received a tripod, which he consecrated in memory of his success, and the poet an ivy wreath. Both poet and actors were also paid by the State. Euripides, though he wrote for the stage for fifty years, only won five first prizes, as against twenty gained by Sophocles.

§ 4.—The Chorus.

It will be remembered (§ 2) that the celebrations which gave birth to tragedy consisted originally of choric performances (that is, songs and dancing), to the exclusion of all else. When dialogue had been introduced, the importance of the Chorus gradually waned as that of the dramatic element increased. This change can be traced clearly in the works of the three masters. In Aeschylus, not only are the choric songs much longer than in Sophocles and Euripides, but also the Chorus has the deepest interest in the action of the play—sometimes, indeed, bearing the chief part, as in the *Eumenides*. In Sophocles the lyrics are much less lengthy and less important to the development of the drama, but the Chorus are still intimately connected with the chief characters. But in Euripides not only are these songs much less lengthy than those of Aeschylus and less profound than those

of either of his two rivals, but also the persons comprising the Chorus have frequently the very slightest connexion with the characters. For instance, in the *Iphigeneia at Aulis* the Chorus is composed of maidens of Chalcis who have heard of the presence of the Greek fleet and have come to see what is going on. Moreover, their songs tend to become mere musical interludes which have little relation to the action.

The tragic Chorus in the time of Sophocles and Euripides consisted of fifteen men, the leader of which was called the *κορυφαῖος*. He alone delivered the iambs which were assigned to the Chorus, unless different parts were definitely allotted to each person, as in a passage of the *Agamemnon*. The singing was accompanied by an *αὐλητής*, or pipe-player. While delivering an ode the Chorus danced to the music. This dance was, as a rule, stately and restrained, and accompanied by slow and expressive gestures. Odes were divided into *strophe* and *antistrophe* (*στροφή* and *ἀντιστροφή*, "turn" and "counter-turn"), which corresponded very closely in rhythm. While singing the strophe the performers danced from left to right across the orchestra, and reversed their motions for the antistrophe. Each song, therefore, was divided into an equal number of strophae and antistrophae. Occasionally an *epode* (*ἐπώδός*) was added as a sort of pendant at the end of a chorus. Sometimes, but less often, there was a *mesode* (*μεσώδός*), occurring between two pairs of strophe and antistrophe. Both the epode and

the mesode were usually of different rhythm from the antistrophe which they followed; both were sung by the Chorus while standing at the *θυμέλη*.

The time supposed to elapse between any two episodes is frequently far longer than the interval required for the singing of the Chorus. Days, months, or even years, may be supposed to intervene, according as the plot demands.

The Chorus in Euripides is a *typical spectator* of the action, neither more nor less intelligent in its sympathies and judgments than the average Athenian in the auditorium. Its chief business is, of course, to perform at the end of each stage in the action an ode in which it comments on the events which have passed and speculates as to the result. Besides this, the Coryphaeus, as representative of his colleagues, occasionally joins in the spoken dialogue. This regularly happens when there is an altercation on the "stage"; when one character has finished a speech the Chorus intervene before his opponent can reply, offering two or three lines of commonplace advice or warning. Sometimes there is a short iambic dialogue between an actor and the leader of the Chorus; sometimes an actor joins in a *κομμός* with the singers. Again, as a general rule, the Chorus closes the play with a few anapaests. Both these and the iambics in which the Coryphaeus intervenes between two actors are never of any special interest, and it is quite likely that the latter merely served the purpose of filling in the time

during which the audience were applauding a set speech, so that the opening of the next declamation should not be lost, as it so often is in the modern theatre.

§ 5.—Divisions of a Tragedy.

(i) *Πρόλογος*. This name (lit. "fore-speech," the original of our word "prologue") is applied by Aristotle to that part of the play which precedes the first complete utterance of the Chorus—that is, everything, whatever its nature, which comes before the first ode sung by them. From this definition it at once becomes clear that the *πρόλογος* included a great deal more than is implied by our expression "prologue." It could be applied to an explanatory soliloquy alone (e.g. in the Euripidean *Supplices* and the *Bacchae*), to a soliloquy which passes into a duologue (very common in Euripides, e.g. in *Alcestis*, *Troades*, *Helena*), to a general discussion (e.g. in *Oedipus Tyrannus*). Thus the name was originally no sort of definition, but was a short term for anything preceding the first "Chorus." The modern definite use of the word "prologue" is due largely to Euripides. In his day the art of tragic composition had become very popular, and the old myths had been ransacked for plots. It was by no means so easy to find fresh ground as it had been in the early years of Aeschylus, and so writers like Euripides, who aimed at novelty, were forced to go farther afield. He would often select some legend not well known, or some less popular form of a

famous legend, and in consequence was obliged to put his audience *au fait* with the theme of his drama at the outset. It is because of this that we so often find his plays opening with a soliloquy in which the actor tells the hearers as much as it is necessary for them to know. This simple device became increasingly popular, and in time the prologue became a definite and recognised "introduction" to the play.

Obviously, from the definition of the *πρόλογος*, a tragedy might not have one at all. Thus the *Suppliques* of Aeschylus begins with the *πάροδος*.

(ii) *Πάροδος*. This Aristotle defines as *ἡ πρώτη λέξις ὅλη χοροῦ*, "the first complete utterance of the Chorus." For the divisions of this and the other odes see above (§ 4).

(iii) *Ἐπεισόδιον*. "An episode is a complete part of a tragedy falling between complete songs of the Chorus," says Aristotle. It corresponds to our "act." The name is derived from *ἐπέσειμι*, and means "intervention" or "interruption"—a reminiscence of the time when the dialogue was merely a break in the lyrical performance.

(iv) *Στάσιμον*. The stasimon is an ode sung by the whole Chorus after it has taken up its *stand* (whence the name) round the *θυμέλη*. The stasimon differs from the *parodos* in that the latter may contain anapaests and trochees; the former may not.

There are several *ἐπεισόδια* in a play, generally three, each followed by a *στάσιμον*.

(v) *Ἐξόδος*: "the entire portion of a tragedy

not followed by a song of the Chorus," according to Aristotle. (This definition shows, by the way, that anapaests were not sung, for anapaests by the Chorus close nearly every tragedy.)

It will be observed that the *πρόλογος*, three *ἐπεισόδια*, and *ἐξοδος*, together give us five stages of the plot, *i.e.* the five acts which in later times were regarded as proper to a tragedy.

§ 6.—Metre.

The great difference between classical and modern metres is that the former go by *quantity* and the latter by *stress accents*. By quantity is meant the length of time required to pronounce a given syllable. A syllable is "long" if its pronunciation takes a long time, "short" if only a little time is required. Clearly there may be many varieties of length, from very short syllables, like the second of *ἐστί*, to very long ones, like *γλαῦξ*; the first syllable of *πόντος*, for example, would come between these. But for ordinary purposes *only two quantities are recognised*, the "long" (—) and the "short" (˘). One "long" is regarded as the exact equivalent of two "shorts."

In many cases the quantity of a syllable cannot be known by inspection, but some general rules may be given. The following *classes* of syllable are always *long*: (i) diphthongs (*e.g.* *οἶνόν*), (ii) contracted syllables (*τιμᾶτε*), (iii) a syllable the vowel of which is essentially long (*λογᾶν*, *ἐμῆν*), (iv) a syllable the vowel of

which is followed by a double consonant (φλᾶψ, ταραῶξω, ὄξινης), (v) a syllable at the end of a word which terminates in a consonant and is followed by a word beginning with another consonant (πατρὸς δικην). The following classes of syllable are *short*: (i) syllables containing a vowel essentially short and followed by not more than one consonant (ἔρωσ, τῶν ἀνδρα), (ii) *a* of the neut. pl. (καλᾶ), (iii) *i* of the dat. sing. (πυρί), (iv) as a rule a vowel *immediately* preceding another vowel (δολία, Ἀστῦαναξ).

Note.—In any system of classical metre, a syllable at the end of a line is regarded as long or short (whatever it may be naturally) according as the metre demands a long or a short syllable. For certain other metrical licenses see end of next §.

§ 7.—The Iambic Metre.

The basis of the iambic metre is the *iambus*, a foot consisting of a short followed by a long (υ -, e.g. χρῶνῶ), and originally the line consisted of six iambs. Such a line is called a "pure" iambic line. Examples can be found here and there, as in *Andr.* 241:

τῖ δ' οὐ | γυναιξί | ἔ ταντ | ᾗ πρῶτ | ᾗ παιντ | ᾗ χον;

but a poem made up exclusively of such lines would soon become offensively glib and tedious. In order, therefore, to vary the rhythm and to make it more like ordinary speech, the *spondee*

(-- , τῶντῶν, πῆισθῆ) was introduced into the scheme. It was allowed as an alternative for the iambs in the *odd* feet—first, third, and fifth (never in second, fourth, or sixth). A line may have only one, or two, or three spondees—thus line 193,

πεισθεῖς | ἄπῶθ | ὦ γνησ | ἰων | ννμ | φευμ | ἄτων

has three spondees. This type of line is exceedingly common.

Next, in order to vary the line still more, *resolved* feet may be used. A foot is said to be resolved when one of its long syllables is broken up into the two equivalent shorts. Thus the iamb (υ -) may be broken up into the *tribrach* (υ υ υ μέγαλᾶ), and the spondee (- -) into either the *dactyl* (- υ υ σῶμαῖ) or the *anapaest* (υ υ υ - βᾶρεῶς), according as we choose to resolve the first or the second syllable. All these are admitted into the line. Most common is the tribrach, which is found in all feet except the sixth, though it is extremely rare in the fifth. The dactyl is never allowed in the fifth foot, and rarely in the first; Euripides often uses it in the third. The anapaest (except in a particular case—see below) is only allowed in the first foot.

For the scansion of the last syllable of the line see § 6 (*note*). It is perhaps best to mark a short syllable in this position with the sign of doubtful quantity (υ̣).

An anapaest may come in any foot except the last, *if it is contained entirely in a proper*

name. This license is very natural, because some names are indispensable and yet cannot be made to scan by the ordinary rules. Thus line 5 is scanned

ζῆλωτ | ὅς ἐν | γέ τψ | πρὶν Ἀνδρ | ὀμαχῇ | χρόνῳ

A feature which adds greatly to the music of the line is the *Caesura* (*caesura*, "a cutting"), or break between words in the middle of a foot, which occurs when a word extends from one foot into the next and ends in the middle of it. (Thus in l. 52, διδῶσ|ι μᾶν|ᾱς, there is a *caesura* between the two words.) If the word-ending coincided too often with the foot-ending the result would be intolerably flat and tedious. The rule, therefore, is that each line *must* have a *caesura* in either the third or the fourth foot. It may, of course, have others as well, as in the example just quoted. Thus in l. 1,

Ἄσϊατ | ἰδὼς | γῆς || στήμ | ᾱ || Θῆβ | αἰᾱ | πῶλῖς,

there is a *caesura* in both the third and the fourth foot. In the next three lines there is a *caesura* in the third only. In the case of resolved feet the *caesura* must occur between the first and second syllable of the three.

The rule of the *final cretic* should also be mentioned: if there is a *caesura* in the fifth foot, that foot must be an iambus (as in ll. 10, 45, etc.). The rule derives its name from the fact that the *caesura* in question is of course followed by - ∪ - (εὐμὲνῇ, Ἐκτόρᾱ), which is sometimes called a *cretic*.

A complete scheme of the tragic iambic line is added to summarize the foregoing rules—

1	2	3	4	5	6
υ -	υ -	υ -	υ -	υ -	υ -
υ υ υ	[υ υ -]	υ υ υ	[υ υ -]	υ -	
υ υ -		υ υ υ		[υ υ -]	
		[υ υ -]			

Licenses.—Few licenses in scansion are found. *Synizesis* (συνίησις, "collapse") is the running two syllables together to count as one long syllable, e.g. the last two syllables of *τεῦχεῶν* in l. 167. It also occurs in l. 14:

τῶ νῆσ | ὠτ | ῆ Νεοπτ | ὀλέμῳ | δόρος | γέρας.

Sometimes a vowel ending a word is lengthened before two consonants at the commencement of the next word, which as a rule leave it short; e.g. in l. 440 (δὲ κτῆνῶ).

§ 8.—The Anapaestic Metre.

Anapaests occur (i) frequently in the Parodos, (ii) in dialogue between actors or between an actor and the Chorus, when the action or the feelings are too excited for the ordinary iambic, and yet not sufficiently agitated for lyrics, (iii) in the course of an episode when the appearance or departure of a character is saluted by the Chorus, (iv) as a wind-up to the play.

They are written in the *anapaestic dimeter* (four-foot measure, a μέτρον being a unit of two feet, whence the iambic metre is often called

the iambic *trimeter*). Each line theoretically consists of four anapaests, *e.g.* *Persae*, 538:

κατ̄ερεικ | ὄμ̄εναι | δῖ̄αμν̄ | δᾱ̄λε̄οις.

But such cases are very uncommon. As was pointed out above (§ 6), both the spondee and the dactyl are the equivalents of the anapaest, and either of the two can be substituted for it in any of the four feet. In particular the spondee is very common, being found almost as frequently as the dactyl itself. An "anapaestic" line which is entirely spondaic is commoner than one consisting wholly of anapaests, *e.g.* *Prometheus* 1076:

μη̄ δ̄ητ̄, | αὐ̄ται δ̄ | ὕ̄μᾱς | αὐ̄τας.

But the customary type of line exhibits a combination of the two, with now and then a dactyl, *e.g.* *Andr.* 495, 1285:

το̄δε̄ σὺ̄γκρ | ἀτὸν | ζ̄ευγος̄ | πρὸ δὲ̄ μὼν,

καὶ τὰ δὲ̄κ | ἦ̄θεντ̄ | οὐκ̄ ἔ̄τελ̄ | ἔ̄σθη̄.

Occasionally a two-foot line is found (*e.g.* *Andr.* 500).

At the end of every system of anapaests; and also at intervals in the course of a long piece, a line is *catalectic* (καταληκτικός, "stopping short"), *i.e.* in place of the last foot there is only one long syllable, *e.g.* *Andr.* 501:

οὐδ̄ αὖτ̄ | ὥς̄ ὦν | βᾱσῑλε̄υσ̄ | ἱ̄ν̄.

For the quantity of the last syllable of the line see § 6, *note*. This variety is useful as

varying the rhythm and causing a distinct pause now and then, as is the case with the half-feet of the dactylic pentameter.

§ 9.—Life of Euripides.

Little is known for certain of the details of Euripides' life; but various stories about him grew up even before his death, and were industriously circulated afterwards. He was born in 480 B.C., the year of the victory of Salamis, and, according to later report, on the very day of that memorable conflict. From the fact that the poet was probably of easy means, it is likely that his parents belonged to the middle classes, but Aristophanes repeats *ad nauseam* and with infinite variety of allusion the story that his mother was a hawker of vegetables. It is said that in his youth his father had him trained as an athlete, but that he gave up the life in disgust; there are many allusions in his writings to the conceit and stupidity of the average athlete. He then turned, we are told, to painting, and pictures attributed to him were to be seen at Megara. But whether these accounts are true or not, it is certain that he became in time an enthusiastic student of *philosophy*. Not only are his works full of references to that study (then rapidly advancing in importance), but the whole bent of his mind as shown to the reader is clearly towards deep speculation on the gravest questions of human life. He was well known as a student, and was the first man in Athens to collect a library.

Though personally he took no definite part in public affairs, for he had little sympathy with the democratic constitution of his country and small confidence in its leading men, he was deeply interested in national affairs and in the well-being of his fellow-citizens. This is clear from the frequent, though veiled, references which he makes to contemporary politics. He seems, however, to have led a secluded life, and we are told that he fitted up a cave on the island of Salamis as a study, and wrote much of his poetry looking out upon the sea, from which he drew many of his most striking metaphors.

His first play (the *Peliades*) was produced when he was twenty-five years of age, and he continued writing for the stage for fifty years. His genius easily won for him a commanding position among contemporary poets, but his views were so far in advance of his generation, and his criticisms of people and institutions so searching and fearless, that he won but few technical distinctions. Though he wrote nearly a hundred tragedies, he only won five first prizes, one of which was awarded after his death. But his work supplied an immense stimulus to the stronger and more elastic minds among his contemporaries, all tingling as they were with energy and speculative audacity. He was bitterly attacked by Athenians of the old school, led by Aristophanes, who continually made Euripides the butt of his brilliant but merciless wit. The *Frogs*, one of the very best of his comedies, is an elaborate onslaught upon

Euripides, who was then lately dead. At the close of his life the poet retired to the court of Archelaus, king of Macedonia, who treated him with great honour. It was then that he wrote two of the finest of his extant plays, the *Iphigeneia at Aulis* and the *Bacchae*, the latter of which is quite unlike his other work, and perhaps the noblest tragedy which ever came from his pen. These two works formed part of one trilogy (see § 2), and were produced at Athens after his death, gaining the first prize. He died in 406 B.C. There is a charming story that Sophocles showed great sorrow at his death, and on the occasion of the next exhibition of tragedies caused his Chorus to appear in mourning garb instead of the customary robes and wreaths.

§ 10.—Characteristics of Euripides.

Like many other great poets, Euripides was a problem to the bulk of his contemporaries, but the diversity of opinion as to his merits and true position lasted for a far longer period than in any other case, and has, indeed, survived till the present time. The causes which made him a puzzle in his own day are not far to seek, for they were inherent in the peculiar state of society at the time. Athens was passing through a period of transition. The mighty days of Marathon and Salamis were falling into the background, and the inspiration which they afforded was no longer all-sufficient for the generation which had now arisen. In every

department of life new questions were pressing for solutions which the spirit of earlier days, of Aristides and Aeschylus, were not adequate to supply. In Euripides we find the picture of this new age, the age of the Peloponnesian war, with its atmosphere of universal unrest, and its questionings about the very foundations of politics, society, and religion.

It was inevitable that the man who stood forward as the exponent of this new development of the national life, and who claimed to give some satisfactory answer to the problems of which his countrymen were just becoming conscious, should meet with an equivocal reception. The "men of Marathon," to whom the Persian wars were the climax of Athenian history, looked upon the new poet as a flippant upstart and a leader in the growing decadence which they deplored; while the younger citizens regarded him as a leader in thought far superior to his predecessors in the drama, because of the fearless questioning spirit in which he insisted on revising all notions however fundamental, all conventions however universal, and all religious systems however august.

A talented modern writer,¹ in discussing the spirit of our own time (which in many ways resembles that of Euripides), has put the matter with incisive truth: "There is no more remarkable psychological element in history than the way in which a period can suddenly become unintelligible. To the early Victorian period

¹ Mr. G. K. Chesterton, "G. F. Watts," p. 3.

we have in a moment lost the key: the Crystal Palace is the temple of a forgotten creed. The thing always happens sharply: a whisper runs through the salons, Mr. Max Beerbohm waves a wand, and a whole generation of great men and great achievement suddenly looks mildewed and unmeaning." It was this that made Aeschylus so rapidly the poet of the past, while Euripides came to be regarded more and more as the genius of the new age. He appealed to the dawning spirit of cosmopolitanism which was superseding the narrow old system of tiny states with clashing policies, the spirit which at a later time was fostered by *pax Romana*, and found its full expression in Plutarch. And so, though he was in advance of his own day, his fame during the centuries which followed his death quite eclipsed that of Aeschylus and Sophocles. Paley points out that there are in ancient literature more quotations from the *Orestes* alone than from all the plays of the other two tragedians put together.

Difficult as Euripides is to understand, one fundamental fact will carry us far. He had a **new view of life**, but had to work with **stereotyped materials**. Therefore, at every point we find him more or less chafing at the conditions under which he had to write, and if he produced work which is really great, that is because his genius was powerful enough to infuse even into antiquated and apparently barren materials enough of his own spirit to reconcile the demands of convention and the claims of reawakened

thought. But this reconciliation is never quite complete. Probably it must be agreed that Euripides did not create poetry of the very highest order, and that because of the inevitable toll which even he was forced to pay to tradition. The new wine was poured into old bottles, and though the wine at any rate was not marred, its strength and flavour suffered to a very real degree.

In the first place he introduced some change even into the *technique* of tragedy. Aristophanes often laughs at the rags (ράκη) of Euripides, who frequently allowed his characters when in misfortune to appear in the garb of beggars. The *Telephus*, the hero of which was a prince disguised in rags, is perhaps the most famous of his lost plays. He is also more fond of merely *sensational* events than his predecessors; the *Orestes* is full of such effects, and in the *Andromache* the sudden and timely appearance of Peleus gives the "thrill" which would win thunders of acclamation from the gallery in our own day, and which cannot have failed of the same success at Athens. Another and sounder method of producing striking tragic positions was the ἀναγνώρισις ("recognition"), of which he made great use. By ἀναγνώρισις is meant an unexpected turn in the action which arises from the sudden discovery of the identity of one of the characters. A remarkably fine instance of this method occurs in the *Iphigeneia in Tauris*. Loose or "episodic" plots are also a leading characteristic of several of his plays. By

an "episodic" plot is meant one in which each episode is well managed in every way, but of which the several episodes are not well or clearly connected with one another. Examples of such treatment often given are the *Troades*, *Hercules Furens*, and *Andromache*. This, it must be confessed, is a fatal defect in a play, which, like all Greek tragedies (see above, § 1), aimed at unity of action. But it is certain that the charge of "episodic" treatment is in many cases due to an erroneous view of the poet's intention in writing any particular play. In the case of the *Andromache*, for example, its justice may be doubted (see below, §§ 13, 14).

Under the same head should be mentioned his management of the epilogue. Often at the end of his plays some god or goddess appears, to comment on the action which the audience has just witnessed. But very frequently the main object of these speeches from the *θεολογείον* is to predict the future of the leading persons of the play. Just as Euripides often uses his prologue to inform the audience of the past adventures of his characters, so he uses the epilogue to give them a glimpse of the future.

His handling of the **material** prescribed by tradition has been discussed to some extent already (§ 2). He let the light of everyday life in upon the glorified scenes and figures of the myths, so that without departing from the form of the legends he drew entirely new lessons from them. In this way he comes into direct opposition to Aeschylus, and with his usual

clarity of vision he did not fail to notice the fact. Indeed, he takes the startling step of criticising the elder dramatist in a manner at once unmistakeable and grotesque. There is a famous passage in his *Electra* in which he covers the same ground as Aeschylus in the *Choephoroe*, and ridicules elaborately the method of ἀναγνώρισις employed by his predecessor. In this way, but more radically because of his "common-sense" attitude towards the myths, he approaches closely to the spirit of later and more refined comedy. But in this connexion it is fitting to quote the remark of Aristotle, that Euripides is the "most tragic of the poets" (τραγικώτατος τῶν ποιητῶν φαίνεται), which probably means that he is the most truthful interpreter of the serious side of human nature and of life.

In his view of the conditions of **social life** Euripides has much to say that is new. He came forward as the champion of the *obscure and neglected* classes. In particular, *women* invariably received from him the deepest sympathy and a tenderness which is itself truly feminine. Several of his extant plays, and those not the least striking, are devoted entirely to a study of the position of women, their peculiar troubles, their peculiar virtues, their peculiar faults. Deep, however, as was his sympathy with the sex, then suffering under so marked a neglect, Euripides was a great poet; and great men are not unfrequently as terrible to their friends as to their foes. He was too wise not

to see many faults among the noble qualities which he admired, and too true an artist not to pourtray them. This fact, coupled with the pitiless misinterpretation of the comic poets, did much to earn for him the absurdly unfair charge of being a woman-hater. That he felt the highest admiration for women is shown over and over again by such plays as the *Alcestis*, the *Heracleidae*, and the two plays on *Iphigeneia*. His *Medea* and *Andromache* show his skill in depicting a woman who errs under the influence of injustice or of evil training.

That other great silent section of Athenian society, the *slaves*, also share his sympathy. Euripides never loses a chance of reminding his audience that a slave is capable of unselfishness and high thought; his nameless *θεράπαινοι*, *δούλοι*, and *ἄγγελοι* form a noble company of obscure and faithful ones. A third class, so often despised (that of the illegitimate), is frequently praised and championed by him. Hippolytus he calls *νόθον, φρονούντα γνήσια*, "base-born, but not base of soul," and readers of the *Andromache* will be impressed by Peleus' warm-hearted assertion of the possibilities of moral nobleness in those to whom birth has denied nobility of rank.

His *cosmopolitanism* is but another side of the same characteristic. He is perhaps the first Athenian to realize the possibilities of "barbarians"; his Asiatic *Andromache* completely overshadows the Greek *Hermione*, and the Colchian *Medea* is a far higher type of woman than

the colourless, shallow Creüsa. This interest in the whole of humanity contributed, no doubt, in large part to the later popularity of Euripides among non-Hellenic nations.

The latest speculations of **scientific thought** also are to be found in Euripides. He clearly took a deep interest in *natural science*; it is said that he was a pupil of the famous philosopher and physicist Anaxagoras. At any rate he makes reference to the celebrated theory which procured Anaxagoras' banishment from Athens—that the sun was a huge mass of fiery earth—and he often quotes the opinions of οἱ σοφοί, meaning “the men of science.” Euripides also shows frequent signs of interest in the teaching of the *Sophists*, or professors of liberal education. His sophistic quibbles and hair-splitting called forth many a gibe from Aristophanes; and a strong leaning towards rhetoric in general can be seen in all his writings. Lastly, his debt to *philosophy* is great. He was called ὁ ἐπὶ σκηνῆς φιλόσοφος, “the philosopher of the stage.” Innumerable instances might be given from his extant plays and fragments to show how deeply seated was his love for philosophical speculation and for moralizing on the deepest interests of humanity. One of his lost plays was called *Μελανίππη ἡ σοφή*, “Melanippe the Philosopher,” and contained a long speech by the heroine in which she expounded elaborate philosophical doctrines.

The most fascinating, and at the same time infinitely the most difficult, problem connected with Euripides has been left till the last—his

attitude towards the orthodox Greek religion; that is, the theology of Zeus, Apollo, Athena, and the other deities on which we find writers like Homer, Herodotus, Aeschylus, Pindar, and Sophocles in more or less satisfactory agreement. It is quite certain that Euripides gave himself up to a thorough-going and most damaging criticism of the current myths; so much has never been doubted. The *Ion*, for instance, is a terribly destructive indictment of the Delphic system, and the *Bellerophon* contained statements which were regarded as "flat blasphemy." But whether such an attitude must be held to imply that the poet was irreconcilably opposed to the worship which for the bulk of men rested upon the legends which he attacked, whether he did not after all, while rejecting the immoral and self-contradictory elements in the myths, find it still possible to put faith in the gods of an earlier generation, has been the subject of prolonged and still unsettled controversy. The difficulty may be briefly stated thus: there is much *prima-facie* evidence both for the theory that the poet was a thorough-going rationalist, who believed that Apollo was the merest figment, and also for the theory that he did indeed fully believe in the whole Pantheon, though objecting to misleading stories about the gods. Support for both views may be found within the limits of one play, and the great obstacle in the way of any final solution of the question is the fact that neither sort of evidence can, it would seem, be logically excluded. In the *Andromache*, for

instance, it might be held that the account of the death of Neoptolemus is such as to imply that Apollo is nothing but a sham. But if this is the conclusion, what are we to make of the fact that a goddess actually appears before the eyes of the audience at the end of the play? After all that has been thought and written on the subject, it cannot be said that any entirely convincing theory has been brought forward. Still the solution lately propounded by Dr. Verrall must be regarded as a great advance on any earlier position. He believes that Euripides was a thorough-going rationalist, who, forced by tradition to write on the sacred legends, composed his tragedies on the assumption that the gods did not exist, and that, therefore, the "theological" parts of his work are a *reductio ad absurdum*: that is to say, the parts which relate to the gods are so written as to be palpably false. In particular, Dr. Verrall insists that the prologue and epilogues, to which the traditional theology is in Euripides almost entirely confined, are transparent fictions, loosely tacked on to the real drama to fit it for presentation in the public theatre and to save the poet from prosecution on the score of impiety.

It is true that, while this theory settles many questions, it raises others of its own, but it must probably be regarded as the most satisfactory suggestion yet advanced. Dr. Verrall's theory of the *Andromache* will be outlined in § 13.

§ 11.—The Events which led up to the action depicted in the "Andromache."

The incidents of the present play form a sort of partial sequel to the great story of the Trojan War. This world-famous conflict gave rise to a large number of stories, many of which are as well known to modern Europe as the history of Napoleon, but though the details of the legendary narrative are almost endless, the main thread of the tale can be given in few words.

Zeus wished to wed the sea-nymph Thetis, but was told that she was destined to bear a son greater than his father. Fearing that if he became the father of that son he might lose his throne, he insisted on Thetis marrying a mortal, and Peleus was chosen as her husband. Because of the importance of this union, the wedding feast was graced by the presence of all the gods and goddesses. Only one, Eris, or Discord, was uninvited, as she would have marred the gaiety of the time. In revenge the slighted one stole into the banquet-hall and threw down upon the table a golden apple, bearing the inscription "For the fairest." Immediately there arose strife among the assembled goddesses. Hera (Juno), Aphrodite (Venus), and Athene (Minerva) each claimed the apple as hers by right. Finding no issue of their quarrel, they asked Zeus to decide, but he would have none of it. Instead of deciding the matter himself, he bade them go to Mount Ida in Asia Minor, and there

present themselves to a young shepherd, whose task it would be to award the prize of beauty. This shepherd was **Paris**, one of the sons of **Priam**, King of **Troy**. **Hermes** (**Mercurius**) conducted the three rivals to **Mount Ida**, and there the contest, famous as the **Judgment of Paris**, took place. None of the goddesses disdained to offer bribes to their judge; **Hera** promised to make him a great and powerful king if he would give the apple to her, **Athene** offered him wisdom, and **Aphrodite** the loveliest wife on earth. The young man gave the prize to **Aphrodite**.

Some time after he journeyed into **Greece**, and at **Lacedaemon** (**Sparta**) he became the guest of King **Menelaus** and of his wife **Helen**. Under the influence of **Aphrodite** the young queen fell in love with the **Trojan** prince, and, taking advantage of her husband's temporary absence, fled with him back to **Troy**. **Menelaus** on his return gathered a great army from out of the whole of **Greece**. Every chieftain of name led his clansmen to the war, and the whole host was led by **Agamemnon**, a mighty king, lord of **Argos** and brother to **Menelaus**. His wife **Clytaemestra** (not **Clytaemnestra**) was **Helen's** sister. Of the whole **Greek** army the bravest, strongest, and most handsome was **Achilles** of **Phthia**, son of **Peleus**.

Arrived at **Troy**, the **Greeks** proceeded at once to besiege the town. But it was stoutly defended by the citizens, who gathered strong forces of allies from neighbouring states. At the head of their army was **Hector**, eldest son of

Priam, and the bravest of the Trojans. The siege lasted until both Achilles and Hector had been slain, and the son of Achilles, **Neoptolemus**, came from Scyros to help his father's friends. At last, in the tenth year, the town was taken by means of a stratagem of the Greek **Odysseus**. A great wooden horse was made, and a picked body of men was hidden inside it, after which the Trojans were tricked into taking it inside their city. The next night the Greeks stole out, opened the gates of Troy, and let in their comrades. After a brief struggle the town was captured, sacked, and burnt to the ground. Most of the male inhabitants (excepting **Aeneas**, who escaped and founded a new city in Italy) fell in the last battle, and the women, including Hecuba, the wife of Priam, Helen, and **Andromache**, Hector's wife, were taken prisoners. The Greeks then put to sea and sailed home.

Terrible misfortunes fell upon most of the Greek chieftains, either during the voyage or on their return. In particular, Agamemnon on the very day of his arrival at his home was treacherously murdered by his wife Clytaemestra at the instance of her lover Aegisthus. Her daughter Electra, who was faithful to her father, at once secured the safety of his son and heir **Orestes** by sending him away to Phocis, where King Strophius reared him with his own son Pylades, who became the young Argive's bosom friend. When Orestes grew to manhood he was commanded by the oracle of Apollo at Delphi to avenge his father by killing Clytaemestra

and Aegisthus. This he did, but the Furies hunted him from country to country as a punishment for his matricide. At last he was freed by the intervention of Apollo.

Meanwhile Neoptolemus, who as his share of the Trojan spoil had won Andromache, Hector's wife, came home to Phthia and settled there. For a time his domestic affairs were tranquil, and Andromache bore him a son, Molottus. But in time the prince contracted a marriage with **Hermione**, daughter of Menelaus and Helen. No children came of this marriage, and the young wife became bitterly jealous of the Trojan captive and her son. It is at this point that the *Andromache* opens. Neoptolemus had gone to Delphi, and Hermione and Menelaus, seizing their opportunity, proceeded to vent their spite upon Andromache and Molottus. Just as the prisoners, however, were about to be put to death, the aged Peleus arrived on the scene and foiled Menelaus at the very moment of his triumph. The Spartan went home, and his daughter, in agonies of terror at the prospect of her husband's rage, attempted suicide. But just in the nick of time her cousin Orestes arrived, took her away with him, and procured the assassination of her husband at the hands of the Delphians. Peleus was now left desolate and heartbroken; but in his anguish Thetis came to him and promised him that his family should not die out. Molottus was to become king of Epirus, and Peleus himself was to be blessed with immortality.

§ 12.—Difficulties in, and Criticisms of, the
“*Andromache*.”

Exception has often been taken to faults, real or alleged, in the composition of this play, both in matters of detail and in the construction of the plot in general. The slighter objections, or some typical specimens of the class, may be discussed first.

Professor Mahaffy, for instance, besides saying that the *Andromache* is “one of the worst constructed plays of Euripides” (we shall come to this charge presently), remarks that it has “quite the air of a political pamphlet under the guise of a tragedy.” He refers of course to the bitter attack upon the Lacedaemonians which is implied throughout the first half of the play, and is so frequently put into words, particularly in the powerful and trenchant speech of *Andromache* (ll. 445-63). But it is hard to see how the mere fact that Euripides introduces political animus into his writings should be regarded as fatal to his claims as a dramatic artist. If tragedy takes as its subjects the deeper issues of life, some reason should be shown for excluding matters of state. No such reason has ever been advanced, and it is conceded that both Aeschylus and Sophocles felt no compunction in making such references. The matter would become a damaging charge if it could be shown that the political element in our play is excessive, and that denunciation of Sparta is dragged in irrelevantly. Such a charge cannot

be substantiated; the only objection that can be made to the anti-Spartan utterances is that they are an anachronism, and anachronism is a feature so common and often so necessary in tragedy, that it need involve no considerable deduction from any one's reputation as a dramatist.

Another most instructive criticism is reported by the Scholiast.¹ On l. 32 (see *note*) he quotes the opinion of certain critics who blamed the poet for giving a comic tinge to parts of the play: "for the mutual suspicions, jealousies, and bickerings of women, and all the other ingredients of comedy, are heaped together in this play." This criticism of course brings up the whole question of how far an artist of genius is to be allowed a free hand in fixing the limits of his own art. To an earlier and narrower generation a man like Euripides will seem to be going altogether outside of the sphere in which he claims to move; to others it will appear that he is promulgating a new and deeper interpretation of the old method. That is, the objection quoted above will be felt by some as a reproach, by others as praise. If we assume that tragedy was bound to be Aeschylean, then we shall agree that comic touches are out

¹ The Scholiasts (*σχολιασταί*) are nameless Greek students of Greek literature, who have left notes on the MSS. which have come down to us. These notes, as might be expected, vary greatly in value and in bulk. Some are of the very highest importance to modern students; others again are almost worthless. The scholia (*σχόλια*, "notes") on the *Andromache* are good and plentiful.

of place in it, but that attitude may be not unjustly called begging the question. On the other hand, no writer claiming to compose tragedies could reasonably admit an unlimited amount of comedy into his plays. And modern readers will agree that Euripides has, as a rule, followed the mean; the lighter element is always infinitely less important than the tragic. In the *Andromache*, considering his method of dealing with any topic, not indeed flippantly, but with a complete rejection of the heroic serenity of Aeschylus, and the peculiarly prosaic nature of his topic in this play, it must be agreed that comedy plays but the slightest part in the drama. Though we do indeed find the "jealousies and bickerings of women," what a far cry it is from the present play to *A Midsummer's Night's Dream*, from the heart-shaking contest between the Trojan and the Greek to the wrangles of Hermia and Helena! Still it must be agreed, for better or for worse, that such "realistic" treatment of a domestic problem does indeed show that we have travelled far from Atossa and Antigone, though the "comedy" towards which we are moving is anything but Aristophanic.

Another perhaps less important matter is to be found in ll. 1271-2:

πᾶσιν γὰρ ἀνθρώποισιν ἦδε πρὸς θεῶν
ψῆφος κέκρανται, καταθανεῖν τ' ὀφείλεται.

Thetis has just explained to Peleus that she will give him immortality, without saying anything

of his dying first, and then after passing to another topic she lets fall this remark, as if in absence of mind, which utterly gives the lie to her earlier promise. It is hard to resist the conclusion that the whole of the play which concerns the goddess is a piece of burlesque (see above, § 10).

But the weightiest objections brought against the play have to do with the structure of the whole plot. A succession of critics have abused the play as a bad work of art because, it is said, the action falls into two parts. There are indeed practically two plays, the first concerning the woes and deliverance of Andromache, the second the distress and elopement of Hermione. There is not the faintest ostensible connexion between the appearance of Orestes and the arrival of Menelaus.

Again, the sudden and complete break-down of Menelaus has never been explained. No threats or reproaches have availed to move him before the coming of Peleus, and he is clearly not afraid of the old king; but when the latter shows a steadfast front the Spartan retires as readily as if he were faced by the whole of Thessaly in arms. Yet he goes with deliberation, and with a jeer on his lips.

In the next place, the time at which the murder of Neoptolemus took place is most uncertain. Though it is true (§ 4) that by a stage-convention any length of time required by the plot could be supposed to have elapsed during a lyric performance by the Chorus, we are not

able in this case to allow the number of days which would elapse between the departure of Orestes and the assassination. The corpse of Neoptolemus is brought in very soon after the second entrance of Peleus, who has returned to find whether Hermione has really fled; and it is impossible to suppose that several days can have elapsed before the old king, who lives near, can hear the report of the elopement.

These grave difficulties in the plot are discussed in the next two sections.

§ 13.—Theories of the Plot.

Though it is plain that on the surface the *Andromache* seems to exhibit serious defects of construction, it is surely possible to attempt to find some underlying principle in the play which shall give the two parts places in one general scheme or plot.

Hartung asserts that the whole *motif* of the play is to be found not in the fortunes of Andromache, but in those of the family of Peleus, and that the object of the poet was to show how the *connexion with the tainted house of Atreus* into which the Thessalian royal family had entered was fatal to the simpler and more ingenuous Northerners. This fatal relationship, as he points out, had already destroyed Achilles, and was soon to be the death of Neoptolemus. "Molossus would have been the third sacrifice if Peleus had not met the plague to prevent its spreading further, and used a drastic remedy in expelling Menelaus, by which course he saved

the boy." But though the king had gone, his daughter remained to cause more mischief. She could only be removed with further bloodshed, as we see in the last part of the play. The keynote of the whole, then, is the baleful influence of the Spartan alliance.

Dr. Verrall has a more startling theory to explain the difficulties in the plot. The Greek "Argument" of the play says τὸ δὲ δράμα τῶν δευτέρων. This has generally been taken to mean "the play is one of the poet's second-rate productions"; but Dr. Verrall understands it as "*one of the sequels*," i.e. one of the plays which are second parts, a play which continues an earlier drama. He would do away with the difficulties we have indicated in the last section on the assumption that this is only the second half of a larger whole. It is impossible here to give in detail the highly ingenious and convincing argument by which he seeks to establish this position, but his conclusions may be briefly given. Menelaus had originally promised his daughter to Orestes, but afterwards, when the Argive prince met with misfortune, he repudiated the compact. Later the signs of the times began to indicate that Orestes would succeed to Agamemnon's throne, and Menelaus, who acted throughout with cold-blooded selfishness, determined to come back to his original bargain, foreseeing that the powerful lord of Argos would be more valuable as an ally than a petty prince of Phthia. He therefore agreed with Orestes that the latter should murder Neoptolemus by

means of his friends at Delphi. So much was easy, but the love of Hermione for her husband complicated matters immensely. Was it likely that, even if Neoptolemus were removed, she would consent to become the wife of his murderer? The way in which this difficulty was surmounted is given us in the *Andromache*. Hermione's jealousy is the lever, Andromache the fulcrum. Menelaus encourages his daughter to commit herself utterly to the attempt to slay her rival, so that she may feel she has forfeited her husband's love by her bloodthirstiness, and may in consequence be ready to fly the country with Orestes rather than await Neoptolemus' return. Menelaus has no desire to kill Andromache; all he wishes to do is to put his daughter into a radically false position. This is why he so calmly retires when Peleus blusteringly orders him off. The Spartan has gained his ends; he has made Peleus thoroughly cognisant of the young queen's folly, and is quite ready to withdraw out of harm's way, and to await further developments. Then, when Hermione is nearly mad with fear and grief, Orestes enters. He has *already* murdered his Thessalian rival (this disposes of the time difficulty). He takes advantage of his cousin's extremity, and carries her away with him. As they go out he utters in the presence of the Chorus a pretended prophecy of the crime which he has already committed. His companion does not hear this; but the Chorus assume, as Orestes means them to assume, that she does, and so she is in their

eyes an accomplice in her lover's guilt. This effectually stops the way to any return, and binds her for ever to Orestes.

Such in outline is this fascinating and audacious theory. Its author has also some suggestions of great interest on matters of detail in the play, one of which is mentioned in the note on l. 557. Another is his explanation of the obscure passage (ll. 1120-1):

οὐ γὰρ ἐς καιρὸν τυπείς
ἐτύγχαν', ἐξέλκει δέ, κτέ.

It is proposed that ἐξέλκει should be regarded, not as a verb, but as an adverb of the type of πανδημεί, αὐτοβοεί, etc., with the meaning "having a wound outside (ἐξ)," i.e. 'only a skin wound.' This would of course give an excellent contrast to ἐς καιρὸν. Again, in the difficult lines 1149-52, Dr. Verrall suggests that αὐτόν (= *ipsum*, not *eum*) is Achilles himself, noting the phrase Ἀχιλλέως παῖς just before. This would do away with the utter futility which the ordinary interpretation would attribute to the passage.

§ 14.—A Suggestion.

Another theory for which much might be said would make the character of *Hermione* the foundation of the play. Euripides has here given us one more of his profoundly true and interesting studies of contemporary women. For the legendary story provides little beside the name. In this play he has shown us the evil

which may be wrought by an impulsive, ill-trained woman, denied all interest in outside affairs, but allowed despotic power in her own house. The curse of the Athenian method of treating women was, according to Euripides, that it stunted all their good qualities while it left them free to indulge their cruel or thoughtless whims. In his earliest play which treats of this question he calls the female sex

ἔς μὲν ἴσθλ' ἀμνηχάνωταται,
κακῶν δὲ πάντων τέκτονες σοφώταται (*Medea* 407-8)

"Helpless for good, but of all mischief plotters most cunning." As in that play he has painted a woman of high spirit and dauntless courage galled by wrong into crime, so in the *Andromache* he presents us with another of the sex led by her own unguided impulses into crime. "This is what your system produces," we can imagine him saying to his fellow-countrymen; "this is what ruins homes! We regard our duties of fidelity to our wives with carelessness, and then wonder that they become vindictive. We deny them all wholesome knowledge of the world, and then lift our voice in amazement when the first plausible scoundrel who gains furtive access to their ear is able to lead them astray. We deny them all friendly companionship, and then marvel that they turn for guidance to their own hearts, where we have allowed false feelings to grow up unchecked like evil weeds. We refuse to treat them as fellow-creatures, and we cry out that they turn on us like beasts."

The whole play shows us the dire power possessed by a person with the unbalanced impulsiveness of a child and the audacity and powers of an adult. The first half of the action portrays Hermione's thoughtless cruelty which hurries her into wickedness, the second half her equally thoughtless and hysterical remorse which leads her into folly no less great.

§ 15.—Date of the Play.

It is not known in what year the *Andromache* was produced. The play was not in the first instance brought out at Athens. It seems clear, both from the political allusions and from the nature of the lyric metres, that it was composed during the early years of the Peloponnesian war. The Scholiast, in a note on l. 445, conjectures that it was written at the commencement of the war. Professor Mahaffy tentatively suggests the year 419 B.C.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΑΝΔΡΟΜΑΧΗ.

ΘΕΡΑΠΑΙΝΑ.

ΧΟΡΟΣ.

ΕΡΜΙΟΝΗ.

ΜΕΝΕΛΑΟΣ.

ΜΟΛΟΤΤΟΣ.

ΠΗΛΕΥΣ.

ΤΡΟΦΟΣ.

ΟΡΕΣΤΗΣ.

ΑΓΓΕΛΟΣ.

ΘΕΤΙΣ.

ΕΤΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ

ΑΝΔΡΟΜΑΧΗ.

Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις,
ὅθεν ποθ' ἔδων συν πολυχρύσῳ χλιδῇ
Πριάμου τύραννον ἐστίαν ἀφικόμην,
δάμαρ δοθείσα παιδοποιὸς Ἑκτορι,
ξηλωτὸς ἔν γε τῷ πρὶν Ἀνδρομάχῃ χρόνῳ, 5
νῦν δ', εἴ τις ἄλλη, δυστυχεστάτῃ γυνή
ἦτις πόσιν μὲν Ἑκτορ' ἐξ Ἀχιλλέως
θανόντ' ἐσείδον, παῖδά θ' ὃν τίκτω πόσει
ρίφθέντα πύργων Ἀστυάνακτ' ἀπ' ὀρθίων, 10
ἐπεὶ τὸ Τροίας εἶλον Ἕλληνες πέδον,
αὐτὴ δὲ δούλη, τῶν ἐλευθερωτάτων
οἴκων νομισθεῖς, Ἑλλάδ' εἰσαφικόμην,
τῷ νησιώτῃ Νεοπτολέμῳ δορὸς γέρας
δοθείσα λείας Τρωικῆς ἐξαίρετον. 15
Φθίας δὲ τῆσδε καὶ πόλεως Φαρσαλίας
ξύγχορτα ναίω πεδί, ἣν ἡ θαλασσία
Πηλεῖ ξυνώκει χωρὶς ἀνθρώπων θέτις
φεύγουσ' ὄμιλον Θεσσαλὸς δὲ νιν λεῶς
Θετίδειον αὐδᾷ θεᾶς χάριν νυμφευμάτων. 20
ἔνθ' οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,
Πηλέα δ' ἀνάσσειν γῆς ἐᾷ Φαρσαλίας,
ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.

ΕΥΡΙΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ

ΑΝΔΡΟΜΑΧΗ.

Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις,
ᾔθεν ποθ' ἔδνων σὺν πολυχρύσῳ χλιδῇ
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δάμαρ δοθείσα παιδοποιὸς Ἕκτορι,
ζηλωτὸς ἔν γε τῷ πρὶν Ἀνδρομάχῃ χρόνῳ, 5
νῦν δ', εἴ τις ἄλλη, δυστυχεστάτῃ γυνή·
ἥτις πόσιν μὲν Ἕκτορ' ἐξ Ἀχιλλέως
θανόντ' ἐσείδον, παῖδά θ' ὃν τίκτω πόσει
ρίφθέντα πύργων Ἀστυάνακτ' ἀπ' ὀρθίων, 10
ἐπεὶ τὸ Τροίας εἶλον Ἕλληνες πέδον,
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ξύγχορτα ναίω πεδί, ἣν ἡ θαλασσία
Πηλεὶ ξυνώκει χωρὶς ἀνθρώπων Θέτις
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ἔνθ' οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,
Πηλέα δ' ἀνάσσειν γῆς ἐᾷ Φαρσαλίας,
ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.

κἀγὼ δόμοις τρῖσδ' ἄρσεν' ἐντίκτω κόρον
 πλαθεῖς' Ἀχιλλέως παιδί, δεσπότη τ' ἐμῷ, 25
 καὶ πρὶν μὲν ἐν κακοῖσι κειμένην ὅμως
 ἐλπίς μ' αἶε προσήγε σωθέντος τέκνου
 ἄλκην τιν' εὐρεῖν κάπικούρησιν κακῶν
 ἐπεὶ δὲ τὴν Λάκαιναν Ἑρμιόνην γαμεῖ
 τοῦμόν παρώσας δεσπότης δοῦλον λέχος, 30
 κακοῖς πρὸς αὐτῆς σχετλίοις ἐλαύνομαι
 λέγει γὰρ ὥς νιν φαρμάκοις κεκρυμμένους
 τίθημ' ἄπαιδα καὶ πόσει μισουμένην,
 αὐτὴ δὲ ναλεῖν οἶκον ἀντ' αὐτῆς θέλω
 τότδ', ἐκβαλοῦσα λέκτρα τὰ κείνης βίᾳ· 35
 ἀγὼ τὸ πρῶτον οὐχ ἑκοῦσ' ἐδεξάμην,
 νῦν δ' ἐκλέλοιπα· Ζεὺς τὰδ' εἰδείη μέγας,
 ὥς οὐχ ἑκοῦσα τῷδ' ἐκοινώθην λέχει.
 ἀλλ' οὐ σφε πείθω, βούλεται δέ με κτανεῖν,
 πατὴρ τε θυγατρὶ Μενέλεως συνδρᾷ τάδε. 40
 καὶ νῦν κατ' οἴκους ἔστ', ἀπὸ Σπάρτης μολῶν
 ἐπ' αὐτὸ τοῦτο· δειματουμένη δ' ἐγὼ
 δόμων πάροικον Θέτιδος εἰς ἀνάκτορον
 θάσσω τόδ' ἐλθοῦσ', ἣν με κωλύση θανεῖν
 Πηλεὺς τε γάρ νιν ἔκγονοί τε Πηλέως 45
 σέβουσιν, ἐρμήνευμα Νηρηῆδος γάμων.
 ὃς δ' ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθρα
 ἄλλους ἐς οἴκους, μὴ θάνῃ φοβουμένη.
 ὁ γὰρ φυτεύσας αὐτὸν οὔτ' ἐμοὶ πάρα
 προσωφελῆσαι παιδί τ' οὐδέν ἔστ', ἀπὼν 50
 Δελφῶν κατ' αἶαν, ἔνθα Δοξία δίκην
 δίδωσι μανίας, ἣν ποτ' ἐς Πυθῶ μολῶν
 ἤτησε Φοῖβον πατρὸς οὐ κτίνειν δίκην,
 εἴ πως τὰ πρόσθε σφάλματ' ἐξαιτούμενος
 θεὸν παράσχοιτ' ἐς τὸ λοιπὸν εὐμενῇ. 55

ΘΕΡΑΠΑΙΝΑ.

δέσποινα, ἐγὼ τοι τοῦνομ' οὐ φεύγω τόδε
καλεῖν σ', ἐπείπερ καὶ κατ' οἶκον ἡξίουν
τὸν σὸν, τὸ Τροίας ἡνίκ' ᾤκοῦμεν πέδον·
εὖνους δὲ καὶ σοὶ ζῶντί τ' ἢ τῷ σῷ πόσει,
καὶ νῦν φέρουσά σοι νέους ἦκω λόγους,
φόβῳ μὲν, εἴ τις δεσποτῶν αἰσθήσεται,
οἴκτῳ δὲ τῷ σῷ· δεινὰ γὰρ βουλευέται
Μενέλαος εἰς σὲ παῖς θ', ἃ σοι φυλακτέα.

60

ΑΝ. ὦ φιλτάτη σύνδουλε, σύνδουλος γὰρ εἰ
τῇ πρόσθ' ἀνάσσει τῇδε, νῦν δὲ δυστυχεῖ,
τί δρῶσι; ποίας μηχανὰς πλέκουσιν αὖ,
κτείνειν θέλοντες τὴν παναθλίαν ἐμέ;

65

ΘΕΡ. τὸν παῖδά σου μέλλουσιν, ὦ δύστηνε σύ,
κτείνειν, ὃν ἔξω δωμάτων ὑπεξέθου.

ΑΝ. οἴμοι· πέπυσται τὸν ἐμὸν ἔκθετον γόνον;
πόθεν ποτ'; ὦ δύστηνος, ὡς ἀπωλόμην.

70

ΘΕΡ. οὐκ οἶδ', ἐκείνων δ' ἡσθόμην ἐγὼ τάδε·
φροῦδος δ' ἐπ' αὐτὸν Μενέλεως δόμων ἄπο.

ΑΝ. ἀπωλόμην ἄρ'· ὦ τέκνον, κτενοῦσί σε
δισσοὶ λαβόντες γῦπες. ὁ δὲ κεκλημένος
πατὴρ ἔτ' ἐν Δελφοῖσι τυγχάνει μένων.

75

ΘΕΡ. δοκῶ γὰρ οὐκ ἂν ᾧδέ σ' ἂν πρᾶσσειν κακῶς,
κείνου παρόντος· νῦν δ' ἔρημος εἰ φίλων.

ΑΝ. οὐδ' ἄμφι Πηλέως ἦλθεν, ὡς ἦξοι, φάτις;

ΘΕΡ. γέρων ἐκείνος ὥστε σ' ὠφελεῖν παρὼν.

80

ΑΝ. καὶ μὴν ἔπεμψ' ἐπ' αὐτὸν οὐχ ἅπαξ μόνον.

ΘΕΡ. μῶν οὖν δοκεῖς σοῦ φροντίσαι τιν' ἀγγέλων;

ΑΝ. πόθεν; θέλεις οὖν ἄγγελος σύ μοι μολεῖν;

ΘΕΡ. τί δῆτα φήσω χρόνιος οὖς' ἐκ δωμάτων;

ΑΝ. πολλὰς ἂν εὖροις μηχανάς· γυνὴ γὰρ εἰ.

85

ΘΕΡ. κίνδυνος· Ἑρμιόνη γὰρ οὐ σμικρὰ φύλαξ.

ΑΝ. ὀρᾷς ; ἀπαυδᾷς ἐν κακοῖς φίλοισι σοῖς.

ΘΕΡ. οὐ δῆτα· μηδὲν τοῦτ' ὀνειδίσῃς ἐμοί.

ἀλλ' εἴμ', ἐπεὶ τοι κοῦ περίβλεπτος βίος
δούλης γυναικός, ἦν τι καὶ πάθω κακόν. 90

ΑΝ. χώρει νυν· ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' αἰὲ
θρήνοισι καὶ γόοισι καὶ δακρύμασιν,
πρὸς αἰθέρ' ἐκτενοῦμεν· ἐμπέφυκε γὰρ
γυναιξὶ τέρψις τῶν παρεστώτων κακῶν
ἀνὰ στόμ' αἰὲ καὶ διὰ γλώσσης ἔχειν. 95

πάρεστι δ' οὐχ ἔν ἀλλὰ πολλὰ μοι στένειν,
πόλιν πατρώαν, τὸν θανόντα θ' Ἑκτορα,
στερρόν τε τὸν ἐμὸν δαίμον', ὃ ξυνεξύγην,
δούλειον ἦμαρ εἰσπεσοῦσ' ἀναξίως.
χρὴ δ' οὐποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν, 100
πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς
ὅπως περάσας ἡμέραν ἤξει κάτω.

Ἴλιφ αἰπεινᾷ Πάρις οὐ γάμον, ἀλλὰ τιν' ἄταν
ἀγάγετ' εὐναίαν ἐς θαλάμους Ἑλέναν.

ἄς ἔνεκ', ὦ Τροία, δορὶ καὶ πυρὶ δηιάλωτον 105
εἰλέσ' ὁ χιλιόναυς Ἑλλάδος ὠκύς Ἀρης,
καὶ τὸν ἐμὸν μελέας πόσιν Ἑκτορα, τὸν περὶ τείχῃ
εἵλκυσε διφρεῦν παῖς Ἀλίας Θέτιδος·

αὐτὰ δ' ἐκ θαλάμων ἀγόμαν ἐπὶ θῖνα θαλάσσας,
δουλοσύναν στυγερὰν ἀμφιβαλοῦσα κάρᾳ. 110

πολλὰ δὲ δάκρυά μοι κατέβα χροός, ἀνὶκ' ἔλειπον
ἄστν τε καὶ θαλάμους καὶ πόσιν ἐν κονίαις·
ὦμοι ἐγὼ μελέα, τί μ' ἐχρῆν ἔτι φέγγος ὀρᾶσθαι,
Ἑρμιόνας δούλαν ; ἄς ὑπο τειρομένα
πρὸς τόδ' ἄγαλμα θεᾶς ἰκέτις περὶ χεῖρε βαλοῦσα
τάκομαι ὥς πετρίνα πιδακόεσσα λιβάς. 115

ΧΟΡΟΣ.

ὦ γύναι, ἂ Θέτιδος δάπεδον καὶ ἀνάκτορα θάσ-
σεις στρ. α'.

δαρόν, οὐδὲ λείπεις,
Φθιάς ὅμως ἔμολον ποτὶ σὰν Ἀσιήτιδα γένναν,
εἴ τί σοι δυναίμαν 120

ἄκος τῶν δυσλύτων πόνων τεμεῖν,
οἷ σέ καὶ Ἑρμιόναν ἔριδι στυγερᾷ συνέκλησαν
τλάμον' ἀμφὶ λέκτρων
διδύμων ἐπίκεινον ἐοῦσαν
ἀμφὶ παῖδ' Ἀχιλλέως 125
γνώθι τύχαν, λόγισαι τὸ παρὸν κακόν, εἰς ὅπερ
ἦκεις. ἀντ. α'.

δεσπόταις ἀμιλλᾷ,
'Ιλιάς οὔσα κόρα Λακεδαίμονος ἐκγενέταισι.
λεῖπε δεξιμήλον
δόμον τᾶς ποντίας θεοῦ. τί σοι 130
καιρὸς ἀτυζομένα δέμας αἰκέλιον καταλείβειν
δεσποτῶν ἀνάγκαις ;

τὸ κρατοῦν δέ σ' ἔπεισι· τί μόχθον
οὐδὲν οὔσα μοχθεῖς ;
ἀλλ' ἴθι λείπε θεᾶς Νηρηίδος ἀγλαὸν ἔδραν, 135
γνώθι δ' οὔσ' ἐπὶ ξένας [στρ. β'.
δμῳίς, ἐπ' ἄλλοτρίας πόλεως,
ἔνθ' οὐ φίλων τιν' εἰσορᾷς
σῶν, ὧ δυστυχεστάτα,
ὦ παντάλαινα νύμφα. 140

οἰκτροτάτα γὰρ ἔμοιγ' ἔμολες, γύναι Ἰλιάς, οἴκους·
δεσποτῶν δ' ἐμῶν φόβῳ [ἀντ. β'.
ἡσυχίαν ἄγομεν, τὸ δὲ σὸν
οἴκῳ φέρουσα τυγχάνω,

μή παῖς τὰς Διὸς κόρας
σοί μ' εὖ φρονούσαν εὔρη.

145

ΕΡΜΙΟΝΗ.

κόσμον μὲν ἀμφὶ κρατὶ χρυσέας χλιδῆς
στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων,
οὐ τῶν Ἀχιλλέως οὐδὲ Πηλέως ἄπο
δόμων ἀπαρχὰς δεῦρ' ἔχουσ' ἀφικόμην, 150
ἀλλ' ἐκ Λακαίνης Σπαρτιάτιδος χθονὸς
Μενέλαος ἡμῖν ταῦτα δωρεῖται πατήρ
πολλοῖς σὺν ἔδνοις, ὥστ' ἐλευθεροστομεῖν.
ὑμᾶς μὲν οὖν τοῖσδ' ἀνταμείβομαι λόγοις·
σὺ δ' οὔσα δούλη καὶ δορίκτητος γυνή 155
δόμους κατασχεῖν ἐκβαλοῦς' ἡμᾶς θέλεις
τούσδε, στυγοῦμαι δ' ἀνδρὶ φαρμάκοισι σοῖς,
νηδὺς δ' ἀκύμων διὰ σέ μοι διώλλυται·
δεινὴ γὰρ Ἡπειρώτις ἐς τὰ τοιάδε
ψυχὴ γυναικῶν ὧν ἐπισχῆσω σ' ἐγώ, 160
κούδέν σ' ὀνήσει δῶμα Νηρηΐδος τόδε,
οὐ βωμὸς οὐδὲ ναός, ἀλλὰ κατθανεῖ.
ἦν δ' οὖν βροτῶν τίς σ' ἡ θεῶν σῶσαι θέλη,
δεῖ σ' ἀντὶ τῶν πρὶν ὀλβίων φρονημάτων
πτῆξαι ταπεινὴν, προσπесεῖν τ' ἐμὸν γόνυ, 165
σαίρειν τε δῶμα τοῦμόν, ἐκ χρυσηλάτων
τευχέων χερὶ σπείρουσαν Ἀχελῷον δρόσον,
γινῶναι θ' ἔν' εἰ γῆς. οὐ γάρ ἐσθ' Ἐκτωρ τάδε,
οὐ Πρίαμος, οὐδὲ χρυσός, ἀλλ' Ἑλλὰς πόλις.
ἐς τοῦτο δ' ἤκεις ἀμαθίας, δύστηνε σύ, 170
ἡ παιδὶ πατρός, ὃς σὸν ὤλεσεν πόσιν,
τολμᾶς ξυνεύδειν καὶ τέκν' αὐθέντου πάρα
τίκτειν. τοιοῦτον πᾶν τὸ βάρβαρον γένος·
πατήρ τε θυγατρὶ παῖς τε μητρὶ μίγνυται

κόρη τ' ἀδελφῶ, διὰ φόνου δ' οἱ φίλτατοι
 χωροῦσι, καὶ τῶνδ' οὐδὲν ἐξείργει νόμος.
 ἂ μὴ παρ' ἡμᾶς εἴσφερ'· οὐδὲ γὰρ καλὸν
 δυοῖν γυναικοῖν ἄνδρ' ἐν' ἡνίας ἔχειν,
 ἀλλ' ἐς μίαν βλέποντες εὐναίαν Κύπριν
 στέργουσιν, ὅστις μὴ κακῶς οἰκεῖν θέλει.

175

180

ΧΟ. ἐπίφθονόν τι χρῆμα θηλειῶν ἔφν,
 καὶ ξυγγάμοισι δυσμενὲς μάλιστ' αἰεί.

ΑΝ. φεῦ φεῦ.

κακόν γε θνητοῖς τὸ νέον, ἐν δὲ τῷ νέῳ
 τὸ μὴ δίκαιον ὅστις ἀνθρώπων ἔχει.
 ἐγὼ δὲ ταρβῶ μὴ τὸ δουλεύειν μέ σοι
 λόγων ἀπώσῃ, πόλλ' ἔχουσιν ἐνδिका,
 ἦν δ' αὖ κρατήσω, μὴ 'πὶ τῷδ' ὄφλω βλάβην·
 οἱ γὰρ πνέοντες μεγάλα τοὺς κρείσσους λόγους
 πικρῶς φέρουσι τῶν ἐλασσόνων ὕπο·
 ὅμως δ' ἐμαυτὴν οὐ προδοῦσ' ἀλώσομαι.
 εἴπ', ὦ νεᾶνι, τῷ σ' ἐχεγγύω λόγῳ
 πεισθεῖς ἀπωθῶ γνησίῳν νυμφευμάτων ;
 ὥς ἡ Δάκαινα τῶν Φρυγῶν μείων πόλις,
 τύχη θ' ὑπερθεῖ κᾶμ' ἐλευθέραν ὀρᾷ ;
 ἢ τῷ νέῳ τε καὶ σφριγῶντι σώματι
 πόλεώς τε μεγέθει καὶ φίλοις ἐπηρμένη
 οἶκον κατασχεῖν τὸν σὸν ἀντὶ σοῦ θέλω ;
 πότερον ἴν' αὐτὴ παῖδας ἀντὶ σοῦ τέκω
 δούλους, ἐμαυτῇ γ' ἀθλίαν ἐφορκίδα ;
 ἢ τοὺς ἐμούς τις παῖδας ἐξανέξεται
 Φθίας τυράννους ὄντας, ἦν σὺ μὴ τέκης ;
 φιλοῦσι γάρ μ' Ἕλληνες Ἑκτορός τ' ἄπο,
 αὐτὴ τ' ἀμαυρὰ κοῦ τύραννος ἢ Φρυγῶν.
 οὐκ ἐξ ἐμῶν σε φαρμάκων στρυγεί ποσις,
 ἀλλ' εἰ ξυνεῖναι μὴ 'πιτηδεῖα κυρεῖς.

185

190

195

200

205

φίλτρον δὲ καὶ τόδ'· οὐ τὸ κάλλος, ὦ γύναι,
 ἀλλ' ἀρεταὶ τέρπουσι τοὺς ξυνεννέτας.
 σὺ δ' ἦν τι κνισθῆς, ἡ Δάκαινα μὲν πόλις
 μέγ' ἐστί, τὴν δὲ Σκύρον οὐδαμοῦ τίθης, 210
 πλουτεῖς δ' ἐν οὐ πλουτοῦσι, Μενέλεως δέ σοι
 μείζων Ἀχιλλέως. ταῦτά τοί σ' ἔχθει πόσις.
 χρή γὰρ γυναῖκα, κὰν κακῷ δοθῇ πόσει,
 στέργειν, ἄμιλλάν τ' οὐκ ἔχειν φρονήματος.
 εἰ δ' ἀμφὶ Θρήκην χιόνι τὴν κατάρρυτον 215
 τύραννον ἔσχεσ' ἄνδρ', ἵν' ἐν μέρει λέχος
 δίδωσι πολλαῖς εἰς ἄνθρωποις κοινούμενος,
 ἔκτεινας ἂν τάσδ'; εἰτ' ἀπληστίαν λέχους
 πάσαις γυναιξὶ προστιθείς' ἂν ἠυρέθης.
 αἰσχρὸν γε. καίτοι χείρον' ἀρσένων νόσον 220
 ταύτην νοσοῦμεν, ἀλλὰ προὔστημεν καλῶς.
 ὦ φίλταθ' Ἐκτορ, ἀλλ' ἐγὼ τὴν σὴν χάριν
 σοὶ καὶ ξυνήρων, εἰ τί σε σφάλλοι Κύπρις,
 καὶ μαστὸν ἤδη πολλαῖς νόθοισι σοῖς
 ἐπέσχον, ἵνα σοι μηδὲν ἐνδοίην πικρόν. 225
 καὶ ταῦτα δρῶσα τάρετ' ἡ προσηγόμην
 πόσιν· σὺ δ' οὐδὲ ῥανίδ' ὑπαιθρίας δρόσου
 τῷ σῷ προσίξιν ἄνδρ' ὑπαιθρίας δρόσου
 μὴ τὴν τεκοῦσαν τῇ φιλανδρίᾳ, γύναι,
 ζήτει παρελθεῖν· τῶν κακῶν γὰρ μητέρων 230
 φεύγειν τρόπους χρή τέκν', ὅσοις ἔνεστι νοῦς.
ΧΟ. δέσποιν', ὅσον σοι ῥαδίως προσίσταται,
 τοσόνδε πείθου τῇδε συμβῆναι λόγοις.
ΕΡ. τί σεμνομυθεῖς κεῖς ἀγῶν' ἔρχει λόγων,
 ὥς δὴ σὺ σώφρων, τὰ μὰ δ' οὐχὶ σώφρονα; 235
ΑΝ. οὐκ οὐν ἐφ' οἷς γε νῦν καθέστηκας λόγοις.
ΕΡ. ὁ νοῦς ὁ σός μοι μὴ ξυνοικίῃ, γύναι.
ΑΝ. νέα πέφυκας καὶ λέγεις αἰσχυρῶν πέρι.

ΕΡ. σὺ δ' οὐ λέγεις γε, δρᾶς δέ μ' εἰς ὅσον δύνῃ.

ΑΝ. οὐκ αὖ σιωπῇ Κύπριδος ἀλγήσεις πέρι ; 240

ΕΡ. τί δ' ; οὐ γυναιξὶ ταῦτα πρῶτα πανταχοῦ ;

ΑΝ. καλῶς γε χρωμέναισιν· εἰ δὲ μή, οὐ καλά.

ΕΡ. οὐ βαρβάρων νόμοισιν οἰκοῦμεν πόλιν.

ΑΝ. ἀκεῖ τά γ' αἰσχροῖα κἀνθάδ' αἰσχύνῃν ἔχει.

ΕΡ. σοφὴ σοφὴ σὺν κατθανεῖν δ' ὅμως σε δεῖ. 245

ΑΝ. ὁρᾶς ἄγαλμα Θέτιδος εἰς σ' ἀποβλέπον ;

ΕΡ. μισοῦν γε πατρίδα σὴν Ἀχιλλέως φόνω.

ΑΝ. Ἑλένη νιν ὤλεσ', οὐκ ἐγώ, μήτηρ γε σή.

ΕΡ. ἧ καὶ πρόσω γὰρ τῶν ἐμῶν ψαύσεις κακῶν ;

ΑΝ. ἰδοὺ σιωπῶ κἀπιλάζυμαι στόμα. 250

ΕΡ. ἐκεῖνο λέξον, οὔπερ οὔνεκ' ἐστάλην.

ΑΝ. λέγω σ' ἐγὼ νοῦν οὐκ ἔχειν ὅσον σε δεῖ.

ΕΡ. λείψεις τόδ' ἄγνόν τέμενος ἐναλίας θεοῦ ;

ΑΝ. εἰ μὴ θανοῦμαί γ'· εἰ δὲ μή, οὐ λείψω ποτέ.

ΕΡ. ὥς τοῦτ' ἄραρε, κοῦ μενῶ πόσιν μολεῖν. 255

ΑΝ. ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.

ΕΡ. πῦρ σοι προσοίσω, κοῦ τὸ σὸν προσκέψομαι.

ΑΝ. σὺ δ' οὖν κάταίθε, θεοὶ γὰρ εἴσονται τάδε.

ΕΡ. καὶ χρωτὶ δεινῶν τραυμάτων ἀλγηδόνας.

ΑΝ. σφάζ', αἱμάτων θεᾶς βωμόν, ἧ μέτεισί σε. 260

ΕΡ. ὦ βάρβαρον σὺ θρέμμα καὶ σκληρὸν θράσος,

ἐγκαρτερεῖς δὴ θάνατον ; ἀλλ' ἐγὼ σ' ἔδρας

ἐκ τῆσδ' ἐκοῦσαν ἐξαναστήσω τάχα·

τοιόνδ' ἔχω σου δέλεαρ. ἀλλὰ γὰρ λόγους

κρύψω, τὸ δ' ἔργον αὐτὸ σημαίνει τάχα. 265

κάθησ' ἐδραία· καὶ γὰρ εἰ περίξ σ' ἔχει

τηκτὸς μόλυβδος, ἐξαναστήσω σ' ἐγώ,

πρὶν ὅ πεποίθας παῖδ' Ἀχιλλέως μολεῖν.

ΑΝ. πέποιθα· δεινὸν δ' ἐρπετῶν μὲν ἀγρίων

ἄκη βροτοῖσι θεῶν καταστήσαί τινα, 270

ἂ δ' ἔστ' ἐχίδνης καὶ πυρὸς περαιτέρω,
οὐδείς γυναικὸς φάρμακ' ἐξηύρηκέ πω
κακῆς· τοσοῦτόν ἐσμεν ἀνθρώποις κακόν.

ΧΟ. ἦ μεγάλων ἀχέων ἄρ' ὑπῆρξεν, ὅτ' Ἰδαίαν στρ. α'.
ἐς νάπαν ἦλθ' ὁ Μαίας τε καὶ Διὸς τόκος, 275

τρίπωλον ἄρμα δαιμόνων
ἄγων τὸ καλλιζυγές,

ἔριδι στυγερά κεκορυθμένον εὐμορφίας
σταθμοὺς ἐπὶ βούτα 280

βοτῆρά τ' ἀμφὶ μονότροπον νεανίαν
ἐρημόν θ' ἐστιοῦχον αὐλάν.

ταὶ δ' ἐπεὶ ὑλόκομον νάπος ἦλυθον, οὐρείαν ἀντ. α'.
πιδάκων νίψαν αἰγλᾶντα σώματα ῥοαῖς· 285

ἔβαν δὲ Πριαμίδαν ὑπερ-
βολαῖς λόγων δυσφρόνων

παραβαλλόμεναι. Κύπρις εἶλε λόγοισι δολίοις, 290
τερπινοῖς μὲν ἀκοῦσαι,

πικρὰν δὲ σύγχυσιν βίου Φρυγῶν πόλει
ταλαίνα περγάμοις τε Τροίας.

εἶθε δ' ὑπὲρ κεφαλᾶς ἔβαλεν κακὸν στρ. β'.
ἂ τεκοῦσά νιν μόρον 295

πρὶν Ἰδαῖον κατοικίσαι λέπας,
ὅτε νιν παρὰ θεσπεσίῳ δάφνῃ
βόασε Κασσάνδρα κτανεῖν,

μεγάλαν Πριάμου πόλεως λώβαν. 300
τίν' οὐκ ἐπῆλθε, ποῖον οὐκ ἐλίσσετο

δαμογερόντων βρέφος φονεύειν ;
οὐτ' ἂν ἐπ' Ἰλιάσι ζυγὸν ἦλυθε ἀντ. β'. 305

δούλιον, σύ τ' οὐ, γύναι,

τυράννων ἔσχες ἂν δόμων ἔδρας·

παρέλυσε δ' ἂν Ἑλλάδος ἀλγεινούς 306
πόνους, ὅτ' ἀμφὶ Τρωίαν

δεκέτεις ἀλάληντο νέοι λόγχαις·
 λέχη τ' ἔρημ' ἂν οὔ ποτ' ἐξελείπετο,
 καὶ τεκέων ὀρφανοὶ γέροντες.

ΜΕΝΕΛΑΟΣ.

ἦκω λαβὼν σὸν παῖδ', ὃν εἰς ἄλλους δόμους
 λάθρα θυγατρὸς τῆς ἐμῆς ὑπεξέθου. 310
 σέ μὲν γὰρ ἡὔχεις θεᾶς βρέτας σῶσαι τόδε,
 τοῦτον δὲ τοὺς κρύψαντας· ἄλλ' ἐφηυρέθης
 ἦσσον φρονοῦσα τοῦδε Μενέλεω, γύναι.
 κεῖ μὴ τόδ' ἐκλιποῦς' ἐρημώσεις πέδον,
 ὅδ' ἀντὶ τοῦ σοῦ σώματος σφαγήσεται. 315
 ταῦτ' οὖν λογιζου, πότερα κατθανεῖν θέλεις,
 ἢ τόνδ' ὀλέσθαι σῆς ἀμαρτίας ὕπερ,
 ἦν εἰς ἔμ' ἔς τε παῖδ' ἐμὴν ἀμαρτάνεις.

ΑΝ. ὦ δόξα δόξα, μυρίοισι δὴ βροτῶν
 οὐδὲν γεγῶσι βίοτον ὠγκώσας μέγαν. 320
 εὐκλεία δ' οἷς μὲν ἔστ' ἀληθείας ὕπο,
 εὐδαιμονίζω· τοὺς δ' ὑπὸ ψευδῶν ἔχειν
 οὐκ ἀξιόσω πλὴν τύχῃ φρονεῖν δοκεῖν.
 σὺ δὲ στρατηγῶν λογάσιν Ἑλλήνων ποτὲ
 Τροίαν ἀφείλιν Πρίαμον, ὧδε φαῦλος ὢν ; 325
 ὅστις θυγατρὸς ἀντίπαιδος ἐκ λόγων
 τοσόνδ' ἐπνευσας, καὶ γυναικὶ δυστυχεῖ
 δούλῃ κατέστης εἰς ἀγῶν'. οὐκ ἀξιῶ
 οὔτ' οὖν σέ Τροίας οὔτε σοῦ Τροίαν ἔτι.
 ἔξωθὲν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν 330
 λαμπροί, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι,
 πλὴν εἴ τι πλούτῳ τοῦτο δ' ἰσχύει μέγα.
 Μενέλαε, φέρε δὴ διαπεράνωμεν λόγους·
 τέθνηκα δὴ σῇ θυγατρὶ καὶ μ' ἀπώλεσε·
 μαιφόνον μὲν οὐκέτ' ἂν φύγοι μύσος, 335

ἐν τοῖς δὲ πολλοῖς καὶ σὺ τόνδ' ἀγωνιεῖ
 φόνον· τὸ συνδρῶν γάρ σ' ἀναγκάσει χρέος.
 ἦν δ' οὖν ἐγὼ μὲν μὴ θανεῖν ὑπεκδράμω,
 τὸν παῖδά μου κτενεῖτε; καὶ τὰ πῶς πατὴρ
 τέκνου θανόντος ῥαδίως ἀνέξεται; 340
 οὐχ ὧδ' ἀνανδρον αὐτὸν ἢ Τροία καλεῖ
 ἀλλ' εἰσιν οἱ χρεῖ· Πηλέως γὰρ ἄξια
 πατρός τ' Ἀχιλλέως ἔργα δρῶν φανήσεται.
 ὥσει δὲ σὴν παῖδ' ἐκ δόμων σὺ δ' ἐκδιδοὺς
 ἄλλω τί λέξεις; πότερον ὥς κακὸν πόσιν 345
 φεύγει τὸ ταύτης σῶφρον; ἀλλ' ἐψεύσεται.
 γαμῆ δὲ τίς νιν; ἢ σφ' ἀνανδρον ἐν δόμοις
 χήραν καθέξεις πολίον; ὦ τλήμων ἄνερ,
 κακῶν τοσούτων οὐχ ὀρᾷς ἐπιρροάς;
 πόσας ἂν εὐνὰς θυγατέρ' ἡδίκημένην 350
 βούλοι' ἂν εὐρεῖν ἢ παθεῖν ἀγὼ λέγω;
 οὐ χρεῖ 'πὶ μικροῖς μεγάλα πορσύνειν κακά,
 οὐδ', εἰ γυναικῆς ἐσμεν ἀτηρὸν κακόν,
 ἄνδρας γυναιξὶν ἐξομοιοῦσθαι φύσιν.
 ἡμεῖς γὰρ εἰ σὴν παῖδα φαρμακεύομεν 355
 καὶ νηδὺν ἐξαμβλοῦμεν, ὥς αὐτὴ λέγει,
 ἐκόντες οὐκ ἄκουτες, οὐδὲ βῶμοι
 πίτνοιντες. αὐτοὶ τὴν δίκην ὑφέξομεν
 ἐν σοῖσι γαμβροῖς, οἷσιν οὐκ ἐλάσσονα
 βλάβην ὀφείλω, προστιθεῖς' ἀπαιδίαν. 360
 ἡμεῖς μὲν οὖν τοιοῖδε τῆς δὲ σῆς φρενὸς
 εἶν σου δέδοικα· διὰ γυναικεῖαν ἔριν
 καὶ τὴν τάλαιναν ὥλεσας Φρυγῶν πόλιν.
 ΧΟ. ἄγαν ἔλεξας, ὥς γυνὴ πρὸς ἄρσενας,
 καὶ σου τὸ σῶφρον ἐξετόξευσεν φρενός. 365
 ΜΕ. γύναι, τάδ' ἐστὶ σμικρὰ καὶ μοναρχίας
 οὐκ ἄξι', ὥς φῆς, τῆς ἐμῆς, οὐδ' Ἑλλάδος.

εὖ δ' ἴσθ', ὅτου τις τυγχάνει χρεῖαν ἔχων,
 τοῦτ' ἔσθ' ἐκάστω μείζον ἢ Τροίαν ἔλεϊν.
 κἀγὼ θυγατρί, μεγάλη γὰρ κρίνω τάδε, 370
 λέχους στέρεσθαι, σύμμαχος καθίσταμαι·
 τὰ μὲν γὰρ ἄλλα δεύτερ', ἂν πάσχη γυνή·
 ἀνδρὸς δ' ἁμαρτάνουσ' ἁμαρτάνει βίου.
 δούλων δ' ἐκείνου τῶν ἐμῶν ἄρχειν χρεῶν,
 καὶ τῶν ἐκείνου τοὺς ἐμούς· ἡμᾶς τε πρὸς· 375
 φίλων γὰρ οὐδὲν ἴδιον, οὔτινες φίλοι
 ὀρθῶς πεφύκασ', ἀλλὰ κοινὰ χρήματα.
 μένων δὲ τοὺς ἀπόντας, εἰ μὴ θήσομαι
 τὰμ' ὥς ἄριστα, φαῦλός εἰμι κού σοφός.
 ἀλλ' ἐξάνιστω τῶνδ' ἀνακτόρων θεᾶς· 380
 ὥς, ἣν θάνης σύ, παῖς ὅδ' ἐκφεύγει μόρον,
 σοῦ δ' οὐ θελούσης κατθανεῖν, τόνδε κτενῶ.
 δυοῖν δ' ἀνάγκη θατέρῳ λιπεῖν βίον.

ΑΝ. οἴμοι, πικρὰν κλήρωσιν αἵρεσίν τέ μοι
 βίου καθίστης, καὶ λαχοῦσά τ' ἀθλία 385
 καὶ μὴ λαχοῦσα δυστυχῆς καθίσταμαι.
 ὦ μεγάλη πρᾶσσω αἰτίας μικρᾶς πέρι,
 πιθοῦ· τί καίνεις μ'; ἀντὶ τοῦ; ποίαν πόλιν
 προὔδωκα; τίνα σῶν ἔκτανον παίδων ἐγώ;
 ποῖον δ' ἔπρησα δῶμ'; ἐκοιμήθην βία 390
 ξὺν δεσπόταισιν· κᾶτ' ἔμ', οὐ κεῖνον, κτενεῖς,
 τὸν αἴτιον τῶνδ', ἀλλὰ τὴν ἀρχὴν ἀφείς
 πρὸς τὴν τελευτὴν ὑστέραν οὖσαν φέρει;
 οἴμοι κακῶν τῶνδ'· ὦ τάλαιν' ἐμὴ πατρίς,
 ὥς δεινὰ πάσχω· τί δέ με καὶ τεκεῖν ἐχρήν, 395
 ἄχθος τ' ἐπ' ἄχθει τῷδε προσθέσθαι διπλοῦν;
 ἀτὰρ τί ταῦτα δύρομαι, τὰ δ' ἐν ποσὶν
 οὐκ ἐξικμάζω καὶ λογίζομαι κακά;
 ἥτις σφαγὰς μὲν Ἑκτορος τροχηλάτους

- κατεῖδον οἰκτρῶς τ' Ἴλιον πυρούμενον, 400
αὐτὴ δὲ δούλη ναῦς ἐπ' Ἀργείων ἔβην,
κόμης ἀποσπασθεῖς· ἐπεὶ δ' ἀφικόμην
Φθίαν, φονεύσιν Ἔκτορος νυμφεύομαι.
τί δῆτ' ἐμοὶ ξὴν ἡδύ; πρὸς τί χρὴ βλέπειν;
πρὸς τὰς παρούσας ἢ παρελθούσας τύχας; 405
εἰς παῖς ὅδ' ἦν μοι λοιπὸς ὀφθαλμὸς βίου
τοῦτον κτανεῖν μέλλουσιν οἷς δοκεῖ τάδε.
οὐ δῆτα τοῦμοῦ γ' οὐνεκ' ἀθλίου βίου
ἐν τῷδε μὲν γὰρ ἐλπίς, εἰ σωθήσεται,
ἐμοὶ δ' ὄνειδος μὴ θανεῖν ὑπὲρ τέκνου. 410
ἰδοὺ προλείπω βωμὸν ἥδε χειρίᾳ
σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην.
ὦ τέκνον, ἢ τεκοῦσά σ', ὥς σὺ μὴ θάνῃς,
στείχω πρὸς Αἰδην· ἦν δ' ὑπεκδράμῃς μόρον,
μέμνησο μητρός, οἷα τλᾶσ' ἀπωλόμην, 415
καὶ πατρὶ τῷ σῷ, διὰ φιλημάτων ἰὼν
δάκρυά τε λείβων καὶ περιπτύσσων χέρας,
λέγ' οἷ' ἔπραξα. πᾶσι δ' ἀνθρώποις ἄρ' ἦν
ψυχὴ τέκν'· ὅστις δ' αὐτ' ἄπειρος ὦν ψέγει,
ἦσσαν μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ. 420
- ΧΟ.** ὦκτειρ' ἀκούσας· οἰκτρὰ γὰρ τὰ δυστυχῇ
βροτοῖς ἅπασι, καὶν θυραῖος ὦν κυρῇ.
ἐς ξύμβασιν δὲ χρὴ σε παῖδα σὴν ἄγειν,
Μενέλαε, καὶ τήνδ', ὥς ἀπαλλαχθῇ πόνων.
- ΜΕ.** λάβεσθέ μοι τῆσδ', ἀμφελίξαντες χέρας. 425
δμῶες· λόγους γὰρ οὐ φίλους ἀκούσεται.
ἐγὼ δ', ἵν' ἀγνὸν βωμὸν ἐκλίποις θεᾶς,
προὔτεινα παιδὸς θάνατον, ᾧ σ' ὑπήγαγον
ἐς χεῖρας ἐλθεῖν τὰς ἐμὰς ἐπὶ σφαγῇν.
καὶ τὰμφι σοῦ μὲν ὧδ' ἔχοντ' ἐπίστασο· 430
τὰ δ' ἀμφὶ παιδὸς τοῦδε παῖς ἐμὴ κρινεῖ,

ἦν τε κτανεῖν νιν ἦν τε μὴ κτανεῖν θέλῃ.
 ἀλλ' ἔρπ' ἐς οἴκους τούσδ', ἵν' εἰς ἐλευθέρους
 δούλῃ γεγῶσα μήποθ' ὑβρίζειν μάθῃς.

ΑΝ. οἶμοι· δόλῳ μ' ὑπῆλθες, ἡπατήμεθα. 435

ΜΕ. κήρυσσ' ἄπασιν· οὐ γὰρ ἐξαρνούμεθα.

ΑΝ. ἡ ταῦτ' ἐν ὑμῖν τοῖς παρ' Εὐρώτᾳ σοφά ;

ΜΕ. καὶ τοῖς γε Τροίᾳ, τοὺς παθόντας ἀντιδρᾶν.

ΑΝ. τὰ θεῖα δ' οὐ θεῖ', οὐδ' ἔχειν ἡγεῖ δίκην ;

ΜΕ. ὅταν τάδ' ἦ, τότε οἴσομεν. σὲ δὲ κτενῶ. 440

ΑΝ. ἡ καὶ νεοσσὸν τόνδ', ὑπὸ πτερῶν σπάσας ;

ΜΕ. οὐ δῆτα· θυγατρὶ δ', ἦν θέλῃ, δώσω κτανεῖν.

ΑΝ. οἶμοι· τί δῆτά σ' οὐ καταστένω, τέκνον ;

ΜΕ. οὐκ οὐκ θρασεῖά γ' αὐτὸν ἐλπὶς ἀναμένει.

ΑΝ. ὦ πᾶσιν ἀνθρώποισιν ἔχθιστοι βροτῶν, 445

Σπάρτης ἔνοικοι, δόλια βουλευτήρια,
 ψευδῶν ἄνακτες, μηχανορράφοι κακῶν,
 ἐλίκτὰ κοῦδὲν ὑγιές, ἀλλὰ πᾶν πέριξ
 φρονούντες, ἀδίκως εὐτυχεῖτ' ἀν' Ἑλλάδα.

τί δ' οὐκ ἐν ὑμῖν ἐστίν ; οὐ πλεῖστοι φόνοι ; 450

οὐκ αἰσχροκερδεῖς ; οὐ λέγοντες ἄλλα μὲν
 γλώσση, φρονούντες δ' ἄλλ' ἐφευρίσκεσθ' αἰεῖ ;
 ὅλοισθ'· ἐμοὶ δὲ θάνατος οὐχ οὕτω βαρὺς
 ὥς σοὶ δέδοκται. κεῖνα γάρ μ' ἀπώλεσεν,

ὅθ' ἡ τάλαινα πόλις ἀνηλώθη Φρυγῶν 455

πόσις θ' ὁ κλεινός, ὅς σε πολλάκις δορὶ

ναύτην ἔθηκεν ἀντὶ χερσαίου κακόν.

νῦν δ' ἐς γυναιῖκα γοργὸς ὀπλίτης φανεῖς
 κτείνεις μ'. ἀπόκτειν'· ὥς ἀθώπευτόν γέ σε

γλώσσης ἀφήσω τῆς ἐμῆς καὶ παῖδα σὴν. 460

ἐπεὶ σὺ μὲν πέφυκας ἐν Σπάρτῃ μέγας,

ἡμεῖς δὲ Τροίᾳ γ'. εἰ δ' ἐγὼ πρᾶσσω κακῶς,

μηδὲν τόδ' αὖχει· καὶ σὺ γὰρ πράξεις ἄν.

ΧΟ. οὐδέποτε δίδυμα λέκτρ' ἐπαινέσω βροτῶν στρ. α'.
 οὐδ' ἀμφιμάτορας κόρους,
 ἔριν μὲν οἴκων, δυσμενεῖς τε λύπας.
 μίαν μοι στεργέτω πόσις γάμοις
 ἀκοινώνητον ἀνδρὸς εὐνάν. 470
 οὐδέ γ' ἐνὶ πόλεσι δίπτυχοι τυραννίδες ἀντ. α'
 μιᾶς ἀμείνονες φέρειν,
 ἄχθος τ' ἐπ' ἄχθει καὶ στάσις πολίταις. 475
 τόνων θ' ὕμνου συνεργάταιν δυοῖν
 ἔριν Μοῦσαι φιλοῦσι κραίνειν
 πνοαὶ δ' ὅταν φέρωσι ναυτίλους θααί, στρ. β'.
 κατὰ πηδαλίων διδύμα πραπίδων γνῶμα 480
 σοφῶν τε πλήθος ἀθρόον ἀσθενέστερον
 φαυλοτέρας φρενὸς αὐτοκρατοῦς
 ἐνός, ὃ δύνασις ἀνά τε μέλαθρα κατὰ τε πόλιας
 ὀπόταν εὐρεῖν θέλωσι καιρόν. 485
 ἔδειξεν ἡ Λάκαινα τοῦ στρατηλάτα ἀντ. β'.
 Μενέλα' διὰ γὰρ πυρὸς ἦλθ' ἐτέρῳ λέχεϊ,
 κτείνει δὲ τὴν τάλαιναν Ἰλιάδα κόραν
 παῖδά τε δύσφρονος ἔριδος ὕπερ. 490
 ἄθεος, ἄνομος, ἄχαρις ὁ φόνος. ἔτι σε, πότνια,
 μετατροπὰ τῶνδ' ἔπεισιν ἔργων.
 καὶ μὴν ἐσορῶ
 τόδε σύγκρατον ζεῦγος πρὸ δόμων, 495
 ψήφῳ θανάτου κατακεκριμένον.
 δύστηνε γύναι, τλήμον δὲ σύ, παῖ,
 μητρὸς λεχέων ὃς ὑπερθνήσκεις,
 οὐδὲν μετέχων, 500
 οὐδ' αἵτιος ὦν βασιλεῦσιν.
 ΑΝ. ἄδ' ἐγὼ χέρας αἵματη- στρ.
 ρὰς βρόχοισι κεκλημένα
 πέμπομαι κατὰ γαίης.

ΜΟΛΟΤΤΟΣ.

- μᾶτερ μᾶτερ, ἐγὼ δὲ σᾶ
 πτέρυγι συγκαταβαίνω. 505
- ΑΝ. θῦμα δάϊον, ὦ χθονὸς
 Φθίας κράντορες.
- ΜΟ. ὦ πάτερ,
 μὲν φιλίοις ἐπικούρος.
- ΑΝ. κείσει δὴ, τέκνον, ὦ φίλος, 510
 μαστοῖς ματέρος ἀμφὶ σᾶς
 νεκρὸς ὑπὸ χθονὶ σὺν νεκρῷ.
- ΜΟ. ὦμοι μοι, τί πάθω τάλας
 δῆτ' ἐγὼ σύ τε, μᾶτερ ;
- ΜΕ. ἴθ' ὑποχθόνιοι· καὶ γὰρ ἀπ' ἐχθρῶν
 ἦκετε πύργων· δύο δ' ἐκ δισσαῖν
 θνήσκειτ' ἀνάγκαι· σὲ μὲν ἡμετέρα
 ψήφος ἀναιρεῖ, παῖδα δ' ἐμὴ παῖς
 τόνδ' Ἑρμῖονη· καὶ γὰρ ἀνοία 520
 μεγάλη λείπειν ἐχθροὺς ἐχθρῶν,
 ἐξὸν κτείνειν
 καὶ φόβον οἴκων ἀφελέσθαι.
- ΑΝ. ὦ πόσις πόσις, εἴθε σὰν 525
 χεῖρα καὶ δόρυ σύμμαχον
 κτησαίμαν, Πριάμου παῖ.
- ΜΟ. δύστανος, τί δ' ἐγὼ μόρου
 παράτροπον μέλος εὔρω ;
- ΑΝ. λίσσου, γούνασι δεσπότην
 χρίμπτων, ὦ τέκνον. ΜΟ. ὦ φίλος, 530
 φίλος, ἄνες θάνατόν μοι.
- ΑΝ. λείβομαι δακρύοις κόρας,
 στάζω, λισσάδος ὡς πέτρας
 λιβάς ἀνήλιος ἅ τάλαιν'.

ΜΟ. ὦμοι μοι. τί δ' ἐγὼ κακῶν 535
μῆχος ἐξανύσωμαι ;

ΜΕ. τί με προσπίτνεις ἀλίαν πέτραν
ἢ κύμα λιταῖς ὡς ἱκετεύων ;
τοῖς γὰρ ἐμοῖσιν γέγον' ὠφελία,
σοὶ δ' οὐδὲν ἔχω φίλτρον, ἐπεὶ τοι 540
μέγ' ἀναλώσας ψυχῆς μόριον
Τροίαν εἶλον καὶ μητέρα σὴν
ἣς ἀπολαύων
"Αἶδην χθόνιον καταβήσει.

ΧΟ. καὶ μὴν δέδορκα τόνδε Πηλέα πέλας, 545
σπουδῇ τιθέντα δεῦρο γηραιὸν πόδα.

ΠΗΛΕΥΣ.

ὕμᾱς ἐρωτῶ τόν τ' ἐφ'esτῶτα σφαγῇ,
τί ταῦτα καὶ πῶς ; ἐκ τίνος λόγου νοσεῖ
δόμος ; τί πράσσειτ' ἄκριτα μηχανώμενοι ;
Μενέλα', ἐπίσχεσ' μὴ τάχυν' ἄνευ δίκης. 550
ἡγοῦ σὺ θᾶσσον· οὐ γὰρ ὡς ἔοικέ μοι
σχολῆς τόδ' ἔργον, ἀλλ' ἀνηβητηρίαν
ῥώμην μ' ἐπαινῶ λαμβάνειν, εἴπερ ποτέ.
πρῶτον μὲν οὖν κατ' οὖρον, ὥσπερ ἰστίοις,
ἐμπνεύσομαι τῇδ'· εἰπέ, τίνι δίκη χέρας 555
βρόχοισιν ἐκδήσαντες οἶδ' ἄγουσί σε
καὶ παῖδ'· ὕπαρνος γάρ τις ὡς ἀπόλλυσαι,
ἡμῶν ἀπόντων τοῦ τε κυρίου σέθεν.

ΑΝ. οἶδ', ὦ γεραίέ, σὺν τέκνῳ θανουμένην 560
ἄγουσί μ' οὕτως ὡς ὀρᾷς. τί σοι λέγω ;
οὐ γὰρ μιᾷς σε κληδόνος προθυμιά
μετῆλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.
ἔριν δὲ τὴν κατ' οἶκον οἰσθά πον κλύων
τῆς τοῦδε θυγατρὸς, ὣν τ' ἀπόλλυμαι χάριν.

καὶ νῦν με βωμοῦ Θέτιδος, ἢ τὸν εὐγενῆ
 ἔτικτε σοι παῖδ' ἦν σὺ θαυμαστὴν σέβεις,
 ἄγους' ἀποσπάσαντες, οὔτε τῷ δίκῃ
 κρίναντες οὐδὲ τοὺς ἀπόντας ἐκ δόμων
 μέιναντες, ἀλλὰ τὴν ἐμὴν ἐρημίαν
 γνόντες τέκνου τε τοῦδ', ὃν οὐδὲν αἴτιον
 μέλλουσι σὺν ἐμοὶ τῇ ταλαιπώρῳ κτανεῖν.
 ἀλλ' ἀντιάζω σ', ὦ γέρον, τῶν σῶν πάρος
 πίτνουσα γονάτων, χειρὶ δ' οὐκ ἔξεστί μοι
 τῆς σῆς λαβέσθαι φιλτάτης γενειάδος,
 ῥῦσαί με πρὸς θεῶν εἰ δὲ μή, θανούμεθα,
 αἰσχυρῶς μὲν ὑμῖν, δυστυχῶς δ' ἐμοί, γέρον.

ΠΗ. χαλὰν κελεύω δεσμὰ πρὶν κλαίειν τινά,
 καὶ τῆσδε χεῖρας διπτύχους ἀνιέναι.

ΜΕ. ἐγὼ δ' ἀπαυδῶ γ' ἄλλος οὐχ ἦσσαν σέθεν,
 καὶ τῆσδε πολλῶ κυριώτερος γεγώς.

ΠΗ. πῶς ; ἢ τὸν ἀμὸν οἶκον οἰκήσεις μολῶν
 δεῦρ' ; οὐχ ἄλλις σοι τῶν κατὰ Σπάρτην κρατεῖν ;

ΜΕ. εἰλὸν νιν αἰχμάλωτον ἐκ Τροίας ἐγώ.

ΠΗ. οὐμὸς δέ γ' αὐτὴν ἔλαβε παῖς παιδὸς γέρας.

ΜΕ. οὐκ οὐν ἐκείνου τὰ μὰ τὰ κείνου τ' ἐμά ;

ΠΗ. δρᾶν εὖ, κακῶς δ' οὐ, μηδ' ἀποκτείνειν βία.

ΜΕ. ὥς τήνδ' ἀπάξεις οὐ ποτ' ἐξ ἐμῆς χερὸς.

ΠΗ. σκῆπτρῳ δὲ τῷδε σὸν καθαιμάξω κάρα.

ΜΕ. ψαῦσον δ', ἴν' εἰδῆς, καὶ πέλας πρόσελθέ μου.

ΠΗ. σὺ γὰρ μετ' ἀνδρῶν, ὦ κάκιστε κακ' κακῶν ;
 σοὶ ποῦ μέτεστιν ὥς ἐν ἀνδράσιν λόγου ;
 ὅστις πρὸς ἀνδρὸς Φρυγὸς ἀπηλλάγῃς λέχος,
 ἄκλῃστ', ἄδουλα δώμαθ' ἐστίας λιπών,
 ὥς δὴ γυναῖκα σῶφρον' ἐν δόμοις ἔχων,
 πασῶν κακίστην. οὐδ' ἂν εἰ βούλοιτό τις
 σῶφρων γένοιτο Σπαρτιατίδων κόρη,

αἱ ξύν νέοισιν ἐξερημοῦσαι δόμους
 γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένους
 δρόμους παλαιστρας τ' οὐκ ἀνασχετοὺς ἔμοι
 κοινὰς ἔχουσι. κατὰ θαυμάζειν χρεὼν 600
 εἰ μὴ γυναῖκας σώφρονας παιδεύετε ;
 Ἑλένην ἐρέσθαι χρὴν τὰδ', ἣτις ἐκ δόμων
 τὸν σὸν λιπούσα φίλιον ἐξεκώμασε
 νεανίου μετ' ἀνδρὸς εἰς ἄλλην χθόνα.
 κάπειτ' ἐκείνης οὐνεχ' Ἑλλήνων ὄχλον 605
 τοσόνδ' ἀθροίσας ἤγαγες πρὸς Ἴλιον·
 ἦν χρὴν σ' ἀποπτύσαντα μὴ κινεῖν δόρυ,
 κακὴν ἐφευρόντ', ἀλλ' ἔαν αὐτοῦ μένειν,
 μισθὸν τε δόντα μήποτ' εἰς οἴκους λαβεῖν.
 ἀλλ' οὐ τι ταύτῃ σὸν φρόνημ' ἐπούρισας· 610
 ψυχὰς δὲ πολλὰς καγαθὰς ἀπώλεσας,
 παίδων τ' ἀπαιδὰς γραῦς ἔθικας ἐν δόμοις,
 πολιοὺς τ' ἀφείλου πατέρας εὐγενῆ τέκνα.
 ὦν εἰς ἐγὼ δύστηνος, αὐθέντην δὲ σέ,
 μιάστορ' ὥς τιν', εἰσδέδορκ' Ἀχιλλέως, 615
 ὃς οὐδὲ τρωθεὶς ἦλθες ἐκ Τροίας μόνος,
 κάλλιστα τεύχη δ' ἐν καλοῖσι σάγμασιν
 ὅμοι' ἐκείσε δεῦρό τ' ἤγαγες πάλιν·
 καγὼ μὲν ἠῦδων τῷ γαμοῦντι μήτε σοι
 κῆδος ξυνάψαι μήτε δώμασιν λαβεῖν 620
 κακῆς γυναικὸς πῶλον· ἐκφέρουσι γὰρ
 μητρῷ' ὀνείδη. τοῦτο καὶ σκοπεῖτέ μοι,
 μνηστῆρες, ἐσθλῆς θυγατέρ' ἐκ μητρός λαβεῖν.
 πρὸς τοῖσδε δ' εἰς ἀδελφὸν οἷ' ἐφύβρισας,
 σφάζαι κελεύσας θυγατέρ' εὐηθέστατα. 625
 οὕτως ἔδειςας μὴ οὐ κακὴν δάμαρτ' ἔχοις.
 ἔλων δὲ Τροίαν, εἴμι γὰρ κἀνταυθὶ σοι,
 οὐκ ἔκτανες γυναῖκα χειρίαν λαβών·

ἀλλ' ὥς ἐσεΐδες μαστόν, ἐκβαλὼν ξίφος
 φίλημ' ἐδέξω, προδότιν αἰκάλλων κύνα, 630
 ἥσσαν πεφυκῶς Κύπριδος, ὦ κάκιστε σύ.
 κᾶππειτ' ἐς οἴκους τῶν ἐμῶν ἐλθὼν τέκνων
 πορθεῖς ἀπόντων, καὶ γυναῖκα δυστυχή
 κτείνεις ἀτίμως παιδά θ', ὃς κλαίοντά σε
 καὶ τὴν ἐν οἴκοις σὴν καταστήσει κόρην, 635
 κεῖ τρις νόθος πέφυκε. πολλάκις δέ τοι
 ξηρὰ βαθεῖαν γῆν ἐνίκησε σπορᾶ,
 νόθοι τε πολλοὶ γνησίων ἀμείνουες.
 ἀλλ' ἐκκομίζου παιδα. κύδιον βροτοῖς
 πένητα χρηστὸν ἢ κακὸν καὶ πλούσιον 640
 γαμβρὸν πεπᾶσθαι καὶ φίλον· σὺ δ' οὐδὲν εἰ.

ΧΟ. σμικρὰς ἀπ' ἀρχῆς νεῖκος ἀνθρώποις μέγα
 γλῶσσ' ἐκπορίζει· τοῦτο δ' οἱ σοφοὶ βροτῶν
 ἐξευλαβοῦνται, μὴ φίλοις τεύχειν ἔριν.

ΜΕ. τί δῆτ' ἂν εἴποις τοὺς γέροντας ὥς σοφοί, 645
 καὶ τοὺς φρονεῖν δοκοῦντας "Ελλησὶν ποτε ;
 ὅτ' ὦν σὺ Πηλεὺς, καὶ πατρὸς κλεινοῦ γεγῶς,
 κῆδος ξυνάψας, αἰσχρὰ μὲν σαυτῷ λέγεις,
 ἡμῖν δ' ὀνειδή διὰ γυναῖκα βάρβαρον,
 ἦν χρὴν σ' ἐλαύνειν τὴν ὑπὲρ Νείλου ῥοὰς 650
 ὑπὲρ τε Φᾶσιν, κάμὲ παρακαλεῖν αἰεί,
 οὔσαν μὲν Ἑπειρῶτιν, οὗ πεσνήματα
 πλείσθ' Ἑλλάδος πέπτωκε δοριπετῇ νεκρῶν,
 τοῦ σοῦ τε παιδὸς αἵματος κοινουμένην·
 Πάρις γάρ, ὃς σὸν παῖδ' ἔπεφν' Ἀχιλλέα, 655
 "Εκτορος ἀδελφὸς ἦν, δάμαρ δ' ἦδ' Ἐκτορος.
 καὶ τῇδὲ γ' εἰσέρχει σὺ ταῦτόν ἐς στέγος,
 καὶ ξυντράπεζον ἀξιοῖς ἔχειν βίον,
 τίκτειν δ' ἐν οἴκοις παῖδας ἐχθίστους ἑᾶς ;
 ἀγῶ προνοία τῇ τε σῇ κάμῃ, γέρον, 660

κτανεῖν θέλων τήνδ' ἐκ χερῶν ἀρπάζομαι.
 καίτοι φέρ', ἄψασθαι γὰρ οὐκ αἰσχρὸν λόγου,
 ἦν παῖς μὲν ἡμῇ μὴ τέκη, ταύτης δ' ἄπο
 βλάστωσι παῖδες, τῆσδε γῆς Φθιώτιδος
 στήσεις τυράννους, βάρβαροι δ' ὄντες γένος 665
 "Ελλῆσιν ἄρξουσ' ; εἰτ' ἐγὼ μὲν οὐ φρονῶ
 μισῶν τὰ μὴ δίκαια, σοὶ δ' ἔνεστι νοῦς ;
 κάκεῖνό νυν ἄθρησον· εἰ σὺ παῖδα σὴν
 δούς τῳ πολιτῶν, εἰτ' ἔπασχε τοιάδε,
 σιγῇ κάθησ' ἄν ; οὐ δοκῶ ξένης δ' ὕπερ 670
 τοιαῦτα λάσκεις τοὺς ἀναγκαίους φίλους ;
 καὶ μὴν ἴσον γ' ἀνὴρ τε καὶ γυνὴ στένει
 ἀδικουμένη πρὸς ἀνδρός· ὥς δ' αὐτῶς ἀνὴρ
 γυναιῖκα μωραίνουσαν ἐν δόμοις ἔχων.
 καὶ τῷ μὲν ἔστιν ἐν χεροῖν μέγα σθένος, 675
 τῇ δ' ἐν γονεῦσι καὶ φίλοις τὰ πράγματα.
 οὐκ οὐν δίκαιον τοῖς γ' ἐμοῖς ἐπωφελεῖν ;
 γέρων γέρων εἴ· τὴν δ' ἐμὴν στρατηγίαν
 λέγων ἔμ' ὠφελοῖς ἂν ἢ σιγῶν πλέον.
 'Ελένη δ' ἐμόχθησ' οὐχ ἐκοῦσ', ἀλλ' ἐκ θεῶν, 680
 καὶ τοῦτο πλεῖστον ὠφέλησεν Ἑλλάδα·
 ὅπλων γὰρ ὄντες καὶ μάχης αἰστορεῖς
 ἔβησαν ἐς ἀνδρεῖον· ἡ δ' ὁμιλία
 πάντων βροτοῖσι γίγνεται διδάσκαλος.
 εἰ δ' ἐς πρόσοψιν τῆς ἐμῆς ἐλθὼν ἐγὼ 685
 γυναικὸς ἔσχον μὴ κτανεῖν, ἐσωφρόνουν.
 οὐδ' ἂν σὲ Φῶκον ἤθελον κατακτανεῖν.
 ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν.
 ἦν δ' ὀξυθυμῆς, σοὶ μὲν ἡ γλωσσοαλγία
 μεῖζων, ἐμοὶ δὲ κέρδος ἡ προμηθία. 690
 XO. παύσασθον ἤδη, λῶστα γὰρ μακρῷ τάδε,
 λόγων ματαίων, μὴ δύο σφαλῇθ' ἅμα.

ΠΗ.οἶμοι, καθ' Ἑλλάδ' ὥς κακῶς νομίζεται.

ὅταν τροπαῖα πολεμίων στήσῃ στρατός,
οὐ τῶν πονούντων τοῦργον ἡγοῦνται τότε, 695

ἀλλ' ὁ στρατηγὸς τὴν δόκησιν ἄρνυται,
ὃς εἰς μετ' ἄλλων μυρίων πάλλων δόρυ
οὐδὲν πλέον δρῶν ἐνὸς ἔχει πλείω λόγον.

σεμνοὶ δ' ἐν ἀρχαῖς ἤμενοι κατὰ πτόλιν
φρονοῦσι δῆμον μείζον, ὄντες οὐδένες· 700

οἱ δ' εἰσὶν αὐτῶν μυρίῳ σοφώτεροι,
εἰ τόλμα προσγένειτο βούλησιν θ' ἅμα.

ὥς καὶ σὺ σός τ' ἀδελφὸς ἐξωγκωμένοι
Τροία κᾶθησθε τῇ τ' ἐκεῖ στρατηγία,

μόχθοισιν ἄλλων καὶ πόνοις ἐπηρμένοι. 705

δείξω δ, ἐγὼ σοι μὴ τὸν Ἰδαῖον Πάριν
κρείσσω νομίζειν Πηλέως ἐχθρόν ποτε,

εἰ μὴ φθερεῖ τῆσδ' ὥς τάχιστ' ἀπὸ στέγης
καὶ παῖς ἄτεκνος, ἦν ὃ γ' οὐξ ἡμῶν γεγὼς

ἐλᾷ δι' οἴκων τῶνδ' ἐπισπάσας κόμης, 710

ἢ στερρὸς οὔσα μόσχος οὐκ ἀνέξεται
τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτὴ τέκνα.

ἀλλ' εἰ τὸ κείνης δυστυχεῖ παίδων πέρι,
ἄπαιδας ἡμᾶς δεῖ καταστήναι τέκνων ;

φθειρέσθε τῆσδε, δμῶες, ὥς ἂν ἐκμάθω 715

εἴ τίς με λύειν τῆσδε κωλύσει χέρας.
ἔπαιρε σαυτήν· ὥς ἐγώ, καί περ τρέμων,

πλεκτὰς ἰμάντων στροφίδας ἐξανήσομαι.
ᾧδ', ᾧ κάκιστε, τῆσδ' ἐλυμήνω χέρας ;

βοῦν ἢ λέοντ' ἡλπιζες ἐντείνειν βρόχοις ; 720

ἢ μὴ ξίφος λαβοῦσ' ἀμυνάθοιτό σε
ἔδεισας ; ἔρπε δεῦρ' ὑπ' ἀγκάλας, βρέφος·
ξύλλυε μητρὸς δέσμ'. ἔτ' ἐν Φθία σ' ἐγὼ
θρέψω μέγαν τοῖσδ' ἐχθρόν. εἰ δ' ἀπῆν δορὸς

τοῖς Σπαρτιάταις δόξα καὶ μάχης ἀγών,
τᾶλλ' ὄντες ἵστε μηδενὸς βελτίονες.

725

ΧΟ. ἀναιμένον τι χρῆμα πρεσβυτῶν γένος
καὶ δυσφύλακτον ὄξυθυμίας ὕπο.

ΜΕ. ἄγαν προνωπῆς ἐς τὸ λοιδορεῖν φέρει
ἐγὼ δὲ πρὸς βίαν μὲν, ἐς Φθίαν μολῶν,
οὔτ' οὖν τι δράσω φλαῦρον οὔτε πείσομαι.
καὶ νῦν μὲν, οὐ γὰρ ἄφθονον σχολὴν ἔχω,
ἄπειμ' ἐς οἴκους· ἔστι γάρ τις οὐ πρόσω
Σπάρτης πόλις τις, ἣ πρὸ τοῦ μὲν ἦν φίλη,
νῦν δ' ἐχθρὰ ποιεῖ· τήνδ' ἐπεξελθεῖν θέλω
στρατηλατήσας χυποχείριον λαβεῖν.

730

ὅταν δὲ τὰ κεῖ θῶ κατὰ γνώμην ἐμήν,
ἦξω. παρὼν δὲ πρὸς παρόντας ἐμφανῶς
γαμβροὺς διδάξω καὶ διδάξομαι λόγους.
κἂν μὲν κολάξῃ τήνδε, καὶ τὸ λοιπὸν ἧ
σώφρων, καθ' ἡμᾶς σώφρον' ἀντιλήψεται·
θυμούμενος δὲ τεύξεται θυμουμένων,
ἔργοισι δ' ἔργα διάδοχ' ἀντιλήψεται.
τοὺς σοὺς δὲ μύθους ῥαδίως ἐγὼ φέρω·
σκιά γὰρ ἀντίστοιχος ὦν φωνὴν ἔχεις,
ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον.

735

740

745

ΠΗ. ἡγοῦ, τέκνον, μοι δεῦρ' ὑπ' ἀγκάλαις σταθεῖς,
σύ τ', ὦ τάλαινα· χεῖματος γὰρ ἀγρίου
τυχοῦσα λιμένας ἦλθες εἰς εὐηνέμους.

ΑΝ. ὦ πρέσβυ, θεοὶ σοι δοῖεν εὖ καὶ τοῖσι σοῖς,
σώσαντι παῖδα καὶ μὲ τὴν δυσδαίμονα.
ὄρα δὲ μὴ νῶν εἰς ἐρημίαν ὁδοῦ
πτήξαντες οἶδε πρὸς βίαν ἄγασί με,
γέροντα μὲν σ' ὀρῶντες, ἀσθενῇ δ' ἐμέ,
καὶ παῖδα τόνδε νήπιον· σκόπει τάδε,
μὴ νῦν φυγόντες εἴθ' ἀλῶμεν ὕστερον.

750

755

ΠΗ. οὐ μὴ γυναικῶν δειλὸν εἰσοίσεις λόγον ;
 χώρει· τίς ὑμῶν ἄψεται ; κλαίων ἄρα
 ψάσσει. θεῶν γὰρ οὐνεχ' ἱππικοῦ τ' ὄχλου
 πολλῶν θ' ὀπλιτῶν ἄρχομεν Φθίαν κάτα· 780-
 ἡμεῖς δ' ἔτ' ὀρθοί, κοῦ γέροντες, ὡς δοκεῖς,
 ἀλλ' ἔς γε τοιόνδ' ἄνδρ' ἀποβλέψας μόνον
 τροπαῖον αὐτοῦ στήσομαι, πρέσβυς περ ὢν.
 πολλῶν νέων γὰρ καὶ γέρων εὐψυχος ἦ
 κρεῖσσων· τί γὰρ δεῖ δειλὸν ὄντ' εὐσωματ-
 εῖν ; 785-

ΧΟ. ἦ μὴ γενοίμαν, ἦ πατέρων ἀγαθῶν στρ.
 εἶην πολυκτῆτων τε δόμων μέτοχος·
 εἴ τι γὰρ πάθοι τις ἀμήχανον, ἀλκᾶς 770-
 οὐ σπάνις εὐγενέταις·
 κηρυττομένοισι δ' ἀπ' ἐσθλῶν δωμάτων
 τιμὰ καὶ κλέος· οὗτοι
 λείψανα τῶν ἀγαθῶν
 ἀνδρῶν ἀφαιρεῖται χρόνος· ἅ δ' ἀρετὰ 775-
 καὶ θανούσι λάμπει.
 κρεῖσσον δὲ νίκαν μὴ κακόδοξον ἔχειν ἀντ.
 ἦ ξὺν φθόνῳ σφάλλειν δυνάμει τε δίκαν· 780-
 ἦδ' οὐ μὲν γὰρ αὐτίκα τοῦτο βροτοῖσιν,
 ἐν δὲ χρόνῳ τελέθει
 ξηρὸν καὶ ὀνείδεσιν ἐγκείται δομων.
 ταύταν ἦνεσα, ταύταν 785-
 καὶ φέρομαι βιοτάν,
 μηδὲν δίκας ἔξω κράτος ἐν θαλάμοις
 καὶ πόλει δύνασθαι.
 ὦ γέρον Αἰακίδα, ἐπ' ὧδ.
 πείθομαι καὶ σὺν Λαπίθαισί σε Κενταύροις ὀμι-
 λῆσαι δορὶ κλεινοτάτῳ,
 καὶ ἐπ' Ἀργῶν δορὸς ἄξενον ὑγρὰν

ἐκπερᾶσαι ποντιᾶν Συμπληγάδων κλεινὰν ἐπὶ
ναυστολίαν, 795

Ἰλιάδα τε πόλιν ὅτε πάρος
εὐδόκιμον ὁ Διὸς ἱνὶς ἀμφέβαλε φόνῳ,
κοινὰν τὰν εὐκλειαν ἔχοντ' 800
Εὐρώπαν ἀφικέσθαι.

ΤΡΟΦΟΣ.

ὦ φίλταται γυναῖκες, ὥς κακὸν κακῷ
διάδοχον ἐν τῇδ' ἡμέρᾳ πορσύνεται.
δέσποινα γὰρ κατ' οἶκον, Ἑρμιόνην λέγω,
πατρός τ' ἐρημωθείσα συννοία θ' ἄμα 805
οἶον δέδρακεν ἔργον Ἀνδρομάχην κτανεῖν
καὶ παῖδα βουλεύσασα, κατθανεῖν θέλει,
πόσιν τρέμουσα, μὴ ἀντὶ τῶν δεδραμένων
ἐκ τῶνδ' ἀτίμως δωμάτων ἀποσταλῇ,
ἢ κατθάνῃ κτείνουσα τοὺς οὐ χρὴ κτανεῖν. 810
μόλις δέ νιν θέλουσαν ἀρτῆσαι δέρην
εἵργουσι φύλακες δμῶες, ἔκ τε δεξιᾶς
ξίφῃ καθαρπάζουσιν ἐξαιρούμενοι.
οὕτω μέγ' ἀλγεί, καὶ τὰ πρὶν δεδραμένα
ἔγνωκε πράξας οὐ καλῶς. ἐγὼ μὲν οὖν 815
δέσποιναν εἵργουσ' ἀγχόνῃς κάμνω, φίλαι·
ὕμεις δὲ βᾶσαι τῶνδε δωμάτων ἔσω
θανάτου νιν ἐκλύσασθε· τῶν γὰρ ἡθῶδων
φίλων νέοι μολόντες εὐπειθέστεροι.

ΧΟ. καὶ μὴν ἐν οἴκοις προσπόλων ἀκούομεν 820
βοὴν ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.
δείξειν δ' ἔοικεν ἢ τάλαιν' ὅσον στένει
πράξασα δεινὰ· δωμάτων γὰρ ἐκπερᾶ
φεύγουσα χεῖρας προσπόλων, πόθῳ θανεῖν.

ΕΡ. ἰὼ μοί μοι. στρ. α'.

σπάραγμα κόμας ὀνύχων τε δαί' ἀ-
μύγματα θήσομαι.

ΤΡ. ὦ παῖ, τί δράσεις ; σῶμα σὸν καταικιεῖ ;

ΕΡ. αἰαῖ αἰαῖ. ἀντ. α'.

ἔρρ' αἰθέριον πλοκάμων ἐμῶν ἄπο, 830
λεπτόμιτον φάρος.

ΤΡ. τέκνον, κάλυπτε στέρνα, σύνδησαι πέπλους.

ΕΡ. τί δέ με δεῖ καλύπτειν πέπλοις στρ. β'.
στέρνα ; δῆλα, δῆλα καὶ ἀμφιφανῆ καὶ ἄκρυπτα
δεδράκαμεν πόσιν. 835

ΤΡ. ἀλγεῖς, φόνον ῥάψασα συγγάμφῳ σέθεν ;

ΕΡ. κατὰ μὲν οὖν στένω δαίαν ἀντ. β'.
τόλμαν ἂν ἐρέξαμεν, ὦ κατάρατος ἐγὼ κατάρατος
ἀνδράσιν.

ΤΡ. συγγνώσεται σοι τήνδ' ἁμαρτίαν πόσις. 840

ΕΡ. τί μοι ξίφος ἐκ χερὸς ἡγρεύσω ;
ἀπόδος, ἀπόδος, ὦ φίλος, ἵν' ἀνταίαν
ἐρείσω πλαγάν· τί με βρόχων εἵργεις ; 845

ΤΡ. ἀλλ' εἴ σ' ἀφείην μὴ φρονούσαν, ὥς θάνοις ;

ΕΡ. οἷμοι πότμον.
ποῦ μοι πυρὸς φίλα φλόξ ;
ποῦ δ' εἰς πέτρας αἰερθῶ

ἢ κατὰ πόντον ἢ καθ' ὕλαν ὀρέων,
ἵνα θανοῦσα νερτέροισιν μέλω ; 850

ΤΡ. τί ταῦτα μοχθεῖς ; συμφοραὶ θεήλατοι
πᾶσιν βροτοῖσιν ἢ τότ' ἤλθον ἢ τότε.

ΕΡ. ἔλιπες ἔλιπες, ὦ πάτερ, ἐπακτίαν
μονάδ' ἔρημον οὔσαν ἐνάλου κώπας. 855
ὀλεῖ ὀλεῖ με· τᾷδ' οὐκέτ' ἐνοικήσω
νυμφιδίῳ στέγα.

τίνος ἀγαλμάτων ἰκέτις ὀρμαθῶ,

ἢ δούλα δούλας γούνασι προσπέσω ; 860
 Φθιάδος ἐκ γᾶς κυανόπτερος ὄρνις ἀερθεῖην,
 ἢ πευκάην σκάφος, ἃ
 διὰ Κυανέας ἐπέρασεν ἀκτὰς
 πρωτόπλοος πλάτα. 865

ΤΡ. ὦ παῖ, τὸ λίαν οὐτ' ἐκεῖν' ἐπῆνεσα,
 ὅτ' ἐς γυναῖκα Τρῳάδ' ἐξημάρτανες,
 οὐτ' αὖ τὸ νῦν σου δεῖμ' ὃ δειμαίνεις ἄγαν.
 οὐχ ὧδε κῆδος σὸν διώσεται πόσις,
 φαύλοισι γυναικὸς βαρβάρου πεισθεὶς λόγοις. 870
 οὐ γάρ τί σ' αἰχμάλωτον ἐκ Τροίας ἔχει,
 ἀλλ' ἀνδρὸς ἐσθλοῦ παῖδα, σὺν πολλοῖς λαβῶν
 ἔδνοισι, πόλεώς τ' οὐ μέσως εὐδαίμονος.
 πατὴρ δέ σ' οὐχ ὧδ', ὥς σὺ δειμαίνεις, τέκνον,
 προδοὺς ἐάσει δωμάτων τῶνδ' ἐκπεσεῖν. 875
 ἀλλ' εἴσιθ' εἴσω, μηδὲ φαντάζου δόμων
 πάροιθε τῶνδε, μή τιν' αἰσχύνῃν λάβῃς
 πρόσθεν μελάρθρων τῶνδ' ὀρωμένη, τέκνον.
 ΧΟ. καὶ μὴν ὅδ' ἀλλόχρως τις ἔκδημος ξένος
 σπουδῇ πρὸς ἡμᾶς βημάτων πορεύεται. 880

ΟΡΕΣΤΗΣ.

ξέναι γυναῖκες, ἦ τάδ' ἔστ' Ἀχιλλέως
 παιδὸς μέλαθρα καὶ τυραννικαὶ στέγαι ;
 ΧΟ. ἔγνωσ' ἀτὰρ δὴ πυνθάνῃ τίς ὦν τάδε ;
 ΟΡ. Ἀγαμέμνονός τε καὶ Κλυταιμῆστρας τόκος 885
 ὄνομα δ' Ὀρέστης· ἔρχομαι δὲ πρὸς Διὸς
 μαντεῖα Δωδωναί'. ἐπεὶ δ' ἀφικόμην
 Φθίαν, δοκεῖ μοι ξυγγενοῦς μαθεῖν πέρι
 γυναικός, εἰ ζῇ κεῦτ' αὖτις τυγχάνει
 ἢ Σπαρτιάτις Ἑρμιόνη· τηλουρὰ γὰρ
 ναίουσ' ἀφ' ἡμῶν πεδί' ὅμως ἐστὶν φίλη. 890

ΕΡ. ὦ ναυτίλοισι χείματος λιμήν φανείς,
 Ἀγαμέμνονος παῖ, πρὸς σε τῶνδε γουνάτων,
 οἴκτειρον ἡμᾶς, ὧν ἐπισκοπεῖς τύχας,
 πρᾶσσοντας οὐκ εὖ. στεμμάτων δ' οὐχ ἥσσονας
 σοῖς προστίθημι γόνασιν ὠλένας ἐμάς. 895

ΟΡ. ἔα·

τί χρῆμα ; μὼν ἐσφάλμεθ' ἢ σαφῶς ὁρῶ
 δόμων ἄνασσαν τήνδε Μενέλεω κόρην ;

ΕΡ. ἦνπερ μόνην γε Τυνδαρίς τίκτει γυνή
 Ἑλένη κατ' οἴκους πατρί· μηδὲν ἀγνόει.

ΟΡ. ὦ Φοῖβ' ἀκέστορ, πημάτων δοίης λύσιν. 905

τί χρῆμα ; πρὸς θεῶν ἢ βροτῶν πάσχεις κακά ;

ΕΡ. τὰ μὲν πρὸς ἡμῶν, τὰ δὲ πρὸς ἀνδρὸς ὃς μ' ἔχει,
 τὰ δ' ἐκ θεῶν του. πανταχῇ δ' ὀλώλαμεν.

ΟΡ. τίς οὖν ἂν εἴη μὴ πεφυκότων γέ πω

παίδων γυναικὶ συμφορὰ πλὴν ἐς λέχος ; 905

ΕΡ. τοῦτ' αὐτὸ καὶ νοσοῦμεν· εὖ μ' ὑπηγάγου.

ΟΡ. ἄλλην τίν' εὐνήν ἀντὶ σοῦ στέργει πόσις ;

ΕΡ. τὴν αἰχμάλωτον Ἑκτορος ξυνευνέτιν.

ΟΡ. κακόν γ' ἔλεξας, ἄνδρα δίσσω ἔχειν λέχη.

ΕΡ. τοιαῦτα ταῦτα. καὶτ' ἔγωγ' ἡμυνάμην. 915

ΟΡ. μὼν ἐς γυναικ' ἔρραψας οἶα δὴ γυνή ;

ΕΡ. φόνον γ' ἐκείνη καὶ τέκνω νοθαγενεῖ.

ΟΡ. κᾶκτεινας, ἢ τις συμφορὰ σ' ἀφείλετο ;

ΕΡ. γέρων γε Πηλεΐς, τοὺς κακίονας σέβων.

ΟΡ. σοὶ δ' ἦν τις ὅστις τοῦδ' ἐκοινῶνει φόνου ; 915

ΕΡ. πατήρ γ' ἐπ' αὐτὸ τοῦτ' ἀπὸ Σπάρτης μολῶν.

ΟΡ. κᾶπειτα τοῦ γέροντος ἡσσήθη χερσί ;

ΕΡ. αἰδοῖ γε· καί μ' ἔρημον οἴχεται λιπών.

ΟΡ. ξυνήκα· ταρβεῖς τοῖς δεδραμένοις πόσιν.

ΕΡ. ἔγνωσ' ὀλεῖ γάρ μ' ἐνδίκως. τί δεῖ λέγειν ; 920

ἀλλ' ἄντομαί σε Δία καλοῦσ' ὁμόγνιον

πέμψον με χώρας τῆσδ' ὅποι προσωτάτῳ,
 ἢ πρὸς πατρίων μέλαθρον· ὥς δοκοῦσί γε
 δόμοι τ' ἐλαύνειν φθέγμ' ἔχοντες οἷδε με,
 925 μισεῖ τε γαῖα Φθιάς· εἰ δ' ἥξει πάρος
 Φοίβου λιπὼν μαντεῖον ἐς δόμους πόσις,
 κτενεῖ μ' ἐπ' αἰσχίστοισιν, ἢ δουλεύσομεν
 νόθοισι λέκτροις, ὧν ἐδέσποζον πρὸ τοῦ.
 πῶς οὖν τάδ', ὥς εἴποι τις, ἐξημάρτανες ;
 930 κακῶν γυναικῶν εἴσοδοι μ' ἀπώλεσαν,
 αἷ μοι λέγουσαι τούσδ' ἐχαύνωσαν λόγους·
 Σὺ τὴν κακίστην αἰχμάλωτον ἐν δόμοις
 δούλην ἀνέξει σοὶ λέχους κοινουμένην ;
 μὰ τὴν ἄνασσαν, οὐκ ἂν ἔν γ' ἐμοῖς δόμοις
 935 βλέπουσ' ἂν αὐγὰς τᾶμ' ἐκαρπούτ' ἂν λέχη.
 καὶ γὰρ κλύουσα τούσδε Σειρήνων λόγους,
 σοφῶν, πανούργων, ποικίλων λαλημάτων,
 ἐξηνεμώθην μορία· τί γὰρ μ' ἐχρῆν
 πόσιν φυλάσσειν, ἢ παρῆν ὅσων ἔδει,
 940 πολὺς μὲν ὄλβος, δωμάτων δ' ἠνάσσομεν,
 παῖδας δ' ἐγὼ μὲν γνησίους ἔτίκτον ἄν,
 ἢ δ' ἡμιδούλους τοῖς ἐμοῖς νοθαγενεῖς.
 ἀλλ' οὔ ποτ' οὔ ποτ', οὐ γὰρ εἰσάπαξ ἐρῶ,
 χρὴ τοὺς γε νοῦν ἔχοντας, οἷς ἔστιν γυνή,
 945 πρὸς τὴν ἐν οἴκοις ἄλοχον εἰσφοιτᾶν ἑᾶν
 γυναῖκας· αὐται γὰρ διδάσκαλοι κακῶν·
 ἢ μὲν τι κερδαίνουσα συμφθείρει λέχος,
 ἢ δ' ἀμπλακοῦσα συννοσεῖν αὐτῇ θέλει,
 950 πολλὰ δὲ μαργότητι· κἂν τεύθην δόμοι
 νοσοῦσιν ἀνδρῶν· πρὸς τάδ' εὖ φυλάσσετε
 κλήθροισι καὶ μοχλοῖσι δωμάτων πύλας·
 ὑγιὲς γὰρ οὐδὲν αἰ θύραθεν εἴσοδοι
 δρῶσιν γυναικῶν, ἀλλὰ πολλὰ καὶ κακά.

- ΧΟ. ἄγαν ἐφῆκας γλῶσσαν ἐς τὸ σύμφυτον.
 ξυγγνωστὰ μὲν νυν σοὶ τάδ', ἀλλ' ὅμως χρεῶν 965
 κοσμεῖν γυναῖκας τὰς γυναικείους νόσους.
- ΟΡ. σοφόν τι χρῆμα τοῦ διδάξαντος βροτοῦς
 λόγους ἀκούειν τῶν ἐναντίων πάρα·
 ἐγὼ γὰρ εἰδὼς τῶνδε σύγχυσιν δόμων
 ἔριν τε τὴν σὴν καὶ γυναικὸς Ἑκτορος, 970
 φυλακὰς ἔχων ἔμιμνον, εἴτ' αὐτοῦ μενεῖς
 εἴτ' ἐκφοβηθεῖς αἰχμαλωτίδος φόβῳ
 γυναικὸς οἴκων τῶνδ' ἀπηλλάχθαι θέλεις.
 ἦλθον δὲ σὰς μὲν οὐ σέβων ἐπιστολάς,
 εἰ δ' ἐνδιδοίης, ὥσπερ ἐνδίδως, λόγον, 965
 πέμψων σ' ἀπ' οἴκων τῶνδ'. ἐμὴ γὰρ οὔσα
 πρὶν
 σὺν τῷδε ναίεις ἀνδρὶ σοῦ πατρὸς κάκη,
 ὃς πρὶν τὰ Τροίας εἰσβαλεῖν ὀρίσματα,
 γυναῖκ' ἐμοὶ σε δοὺς ὑπέσχεθ' ὕστερον
 τῷ νῦν σ' ἔχοντι, Τρῳάδ' εἰ πέρσοι πόλιν. 975
 ἐπεὶ δ' Ἀχιλλέως δεῦρ' ἐνόστησεν γόνος,
 σὼ μὲν συνένων πατρί, τὸν δ' ἐλίσσόμεν
 γάμους ἀφεῖναι σούς, ἐμὰς λέγων τύχας
 καὶ τὸν παρόντα δαίμον', ὥς φίλων μὲν ἂν
 γήμαιμ' ἀπ' ἀνδρῶν, ἔκτοθεν δ' οὐ ῥαδίως, 975
 φεύγων ἀπ' οἴκων ἅς ἐγὼ φεύγω φυγὰς.
 ὁ δ' ἦν ὑβριστὴς εἰς τ' ἐμῆς μητρὸς φόνον
 τὰς θ' αἵματωποὺς θεὰς ὀνειδίζων ἐμοί.
 καγὼ ταπεινὸς ὦν τύχαις ταῖς εἰκοθεν
 ἤλγουν μὲν ἤλγουν, ξυμφοραῖς δ' ἠνειχόμεν, 980
 σὼν δὲ στερηθεὶς ὥχόμεν ἄκων γάμων.
 νῦν οὖν, ἐπειδὴ περιπετεῖς ἔχεις τύχας,
 καὶ ξυμφορὰν τήνδ' εἰσπεσοῦς ἀμηχανεῖς,
 ἄξω σ' ἀπ' οἴκων καὶ πατρὸς δώσω χερί.

τὸ συγγενὲς γὰρ δεινόν, ἔν τε τοῖς κακοῖς 985
οὐκ ἔστιν οὐδὲν κρεῖσσον οἰκείου φίλου.

ΕΡ. νυμφευμάτων μὲν τῶν ἐμῶν πατὴρ ἐμὸς
μέριμναν ἔξει, κοῦκ ἐμὸν κρίνειν τόδε.
ἀλλ' ὡς τάχιστα τῶνδ' ἐμ' ἔκπεμψον δόμων,
μὴ φθῇ με προσβάς δῶμα καὶ μολῶν πόσις, 990
ἢ παιδὸς οἴκους μ' ἐξερημοῦσαν μαθὼν
Πηλεὺς μετέλθῃ πωλικοῖς διώγμασιν.

ΟΡ. θάρσει γέροντος χεῖρα· τὸν δ' Ἀχιλλέως
μηδὲν φοβηθῆς παῖδ', ὅσ' εἰς ἐμ' ὕβρισε.
τοῖα γὰρ αὐτῷ μηχανὴ πεπλεγμένη 995
βρόχοις ἀκινήτοισιν ἔστηκεν φόνου
πρὸς τῆσδε χειρὸς· ἦν πάρος μὲν οὐκ ἐρῶ,
τελουμένων δὲ Δελφίς εἴσεται πέτρα.
ὁ μητροφόντης δ', ἦν δορυξένων ἐμῶν
μείνωσιν ὄρκοι Πυθικὴν ἀνὰ χθόνα, 1000
δείξει γαμεῖν σφε μηδέν' ὦν ἐχρῆν ἐμέ.
πικρῶς δὲ πατὴρς φόνιον αἰτήσῃ δίκην
ἄνακτα Φοῖβον· οὐδέ νιν μετὰστασις
γνώμης ὀνήσει, θεῶ διδόντα νῦν δίκας.
ἀλλ' ἐκ τ' ἐκείνου διαβολαῖς τε ταῖς ἐμαῖς 1005
κακῶς ὀλεῖται· γινώσεται δ' ἔχθραν ἐμήν.
ἐχθρῶν γὰρ ἀνδρῶν μοῖραν εἰς ἀναστροφὴν
δαίμων δίδωσι, κοῦκ ἑὰ φρονεῖν μέγα.

ΧΟ. ὦ Φοῖβε πυργώσας τὸν ἐν Ἰλίῳ εὐτειχῇ πάγον,
καὶ πόντιε κυανέαις στρ. α'.

ἵπποις διφρεύων ἄλιον πέλαγος,
τίνος οὐνεκ' ἄτιμον ὀργάναν χέρα τεκτοσύνας Ἐ-
νναλίῳ δοριμήστορι προσθέντες τάλαιναν 1015
τάλαιναν μεθεῖτε Τροίαν·

πλείστους δ' ἐπ' ἀκταῖσιν Σιμοεντίσιν εὐίππους
ὄχους

- ἔξεύξατε καὶ φονίους ἀντ. α΄.
 ἀνδρῶν ἀμίλλας ἔθετ' ἀστεφανους 1020
 ἀπὸ δὲ φθίμενοι βεβῶσιν Ἰλιάδαι βασιλῆες,
 οὐδ' ἔτι πῦρ ἐπιβώμιον ἐν Τροίᾳ θεοῖσιν
 λέλαμπεν καπνῷ θυώδει. 1024
 βέβακε δ' Ἀτρείδας ἀλόχου παλάμαις στρ. β΄.
 αὐτά τ' ἐναλλάξασα φόνον θανάτῳ
 πρὸς τέκνων ἀπηύρα
 θεοῦ θεοῦ νιν κέλευσμ' ἐπεστράφη 1030
 μαντόσυνον, ὅτε νιν
 Ἄργος ἐμπορευθεῖς
 Ἀγαμεμνόνιος κέλωρ
 αἰδύτων ἐπιβὰς κτάνειν, ματρὸς φονεύς, 1035
 ὦ δαῖμον, ὦ Φοῖβε, πῶς πείθομαι;
 πολλαὶ δ' ἀν' Ἑλλάνων ἀγόρους στοναχὰς ἀντ. β΄.
 μέλποντο δυστάνων τεκέων ἄλοχοι
 ἐκ δ' ἔλειπον οἴκους 1040
 πρὸς ἄλλον εὐνάτορ· οὐχὶ σοὶ μόνα
 δύσφρονες ἐπέπεσον,
 οὐ φίλοισι, λῦπαι.
 νόσον Ἑλλὰς ἔτλα, νόσον
 διέβα δὲ Φρυγῶν πρὸς εὐκάρπους γύας 1045
 σκηπτὸς σταλάσσων τὸν Ἀίδα φόνον.
- ΠΗ.** Φθιώτιδες γυναῖκες, ἱστοροῦντί μοι
 σημήνατ' ἥσθόμην γὰρ οὐ σαφὴ λόγον
 ὡς δώματ' ἐκλιποῦσα Μενέλεω κόρη
 φρούδη τάδ' ἤκω δ' ἐκμαθεῖν σπουδὴν ἔχων 1050
 εἰ ταῦτ' ἀληθὴ τῶν γὰρ ἐκδήμων φίλων
 δεῖ τοὺς κατ' οἶκον ὄντας ἐκπονεῖν τύχας.
- ΧΘ.** Πηλεῦ, σαφῶς ἤκουσας· οὐδ' ἐμοὶ καλὸν
 κρύπτειν ἐν οἷσπερ οὔσα τυγχάνω κακοῖς
 βασιλεία γὰρ τῶνδ' οἴχεται φυγὰς δόμων. 1055

- ΠΗ. τίνος φόβου τυχοῦσα ; διαπέρανέ μοι.
 ΧΟ. πόσιν τρέμουσα, μὴ δόμων νιν ἐκβάλῃ.
 ΠΗ. μὼν ἀντὶ παιδὸς θανασίμων βουλευμάτων ;
 ΧΟ. ναί, καὶ γυναικὸς αἰχμαλωτίδος φόβῳ.
 ΠΗ. ξὺν πατρὶ δ' οἶκους, ἢ τίνος λείπει μέτα ; 1060
 ΧΟ. Ἀγαμέμνονός νιν παῖς βέβηκ' ἄγων χθονός.
 ΠΗ. ποῖαν περαίνων ἐλπίδ' ; ἢ γῆμαι θέλων ;
 ΧΟ. καὶ σοῦ γε παιδὸς παιδὶ πορσύνων μόρον.
 ΠΗ. κρυπτὸς καταστάς, ἢ κατ' ὄμμ' ἐλθὼν μάχῃ ;
 ΧΟ. ἀγνοῖς ἐν ἱροῖς Λοξίου Δελφῶν μέτα. 1065
 ΠΗ. οἶμοι· τόδ' ἤδη δεινόν. οὐχ ὅσον τάχος
 χωρήσεται τις Πυθικὴν πρὸς ἐστίαν,
 καὶ τὰνθάδ' ὄντα τοῖς ἐκεῖ λέξει φίλοις,
 πρὶν παῖδ' Ἀχιλλέως κατθανεῖν ἐχθρῶν ὕπο ;

ΑΓΓΕΛΟΣ.

- ἰὼ μοί μοι.
 οἷας ὁ τλήμων ἀγγελῶν ἦκω τύχας 1070
 σοί τ', ὦ γεραιέ, καὶ φίλοισι δεσπότην.
 ΠΗ. αἰαῖ· πρόμαντις θυμὸς ὥς τι προσδοκᾷ.
 ΑΓ. οὐκ ἔστι σοι παῖς παιδός, ὡς μάθης, γέρον
 Πηλεῦ· τοιάσδε φασγάνων πληγὰς ἔχει
 Δελφῶν ὑπ' ἀνδρῶν καὶ Μυκηναίου ξένου. 1075
 ΧΟ. ᾄ ᾄ, τί δράσεις, ὦ γεραιέ ; μὴ πέσης·
 ἔπαιρε σαντόν.
 ΠΗ. οὐδέν εἰμ'· ἀπωλόμην.
 φρούδῃ μὲν αὐδή, φρούδα δ' ἄρθρα μου κάτω.
 ΑΓ. ἄκουσον, εἰ καὶ σοῖς φίλοις ἀμυναθεῖν
 χρήξεις, τὸ πραχθέν, σὸν κατορθώσας δέμας. 1080
 ΠΗ. ὦ μοῖρα, γήρως ἐσχάτοις πρὸς τέρμασιν
 οἶα με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις.

πῶς δ' οἴχεται μοι παῖς μόνου παιδὸς μόνος ;
 σήμαιν'· ἀκούσαι δ' οὐκ ἀκούσθ' ὅμως θέλω.

ΑΓ. ἐπεὶ τὸ κλεινὸν ἤλθομεν Φοῖβον πέδον, 1085

τρῆς μὲν φαεινὰς ἡλίου διεξόδους
 θέα διδόντες ὄμματ' ἐξεπὶμπλαμεν.
 καὶ τοῦθ' ὑποπτον ἦν ἄρ'· ἐς δὲ συστάσεις
 κύκλους τ' ἐχώρει λαὸς οἰκήτωρ θεοῦ.

Ἀγαμέμνονος δὲ παῖς διαστείχων πόλιν 1090
 εἰς οὓς ἐκάστῳ δυσμενεῖς ἤῤδα λόγους,
 ὀράτε τοῦτον, ὃς διαστείχει θεοῦ

χρυσοῦ γέμοντα γύαλα, θησαυροὺς βροτῶν,
 τὸ δεύτερον παρόντ' ἐφ' οἷσι καὶ πάρος
 δεῦρ' ἦλθε, Φοῖβον ναὸν ἐκπέρσαι θέλων ; 1095

καὶ τοῦδ' ἐχώρει ῥόθιον ἐν πόλει κακόν,
 ἀρχαί τ' ἐπληροῦντ' ἔς τε βουλευτήρια
 ἰδίᾳ θ', ὅσοι θεοῦ χρημάτων ἐφέστασαν,
 φρουρὰν ἐτάξαντ' ἐν περιστύλοις δόμοις.

ἡμεῖς δὲ μῆλα, φυλλάδος Παρνασίας 1100
 παιδεύματ', οὐδὲν τῶνδ' ἐπεπυσμένοι,
 λαβόντες ἡμεν, ἐσχάrais τ' ἐφέσταμεν,
 σὺν προξένοισι μάντεσιν τε Πυθικοῖς.

καὶ τις τόδ' εἶπεν· ὦ νεανία, τί σοι
 θεῶ κατευξώμεσθα ; τίνος ἦκεις χάριν ; 1105
 ὁ δ' εἶπε· Φοῖβω τῆς πάροιθ' ἁμαρτίας

δίκας παρασχεῖν βουλόμεσθ'· ἤτησα γὰρ
 πατρός ποτ' αὐτὸν αἵματος δοῦναι δίκην.
 κἀναυθ' Ὀρέστου μῦθος ἰσχύων μέγα
 ἐφαίνεθ' ὥς ψεύδοιτο δεσπότης ἐμός, 1110

ἦκων ἐπ' αἰσχροῖς. ἔρχεται δ' ἀνακτόρων
 κρηπίδος ἐντός, ὥς πάρος χρηστηρίων
 εὔξαιτο Φοῖβω, τυγχάνει δ' ἐν ἐμπύροις·
 τῷ δὲ ξιφήρης κρύφιος εἰστήκει λόχος

δάφνη σκιασθείς· ὦν Κλυταιμῆστρας τόκος 1116
 εἷς ἦν, ἀπάντων τῶνδε μηχανορράφος.
 χῶ μὲν κατ' ὄμμα στὰς προσεύχεται θεῶ·
 οἱ δ' ὀξυθήκτοις φασγάνοις ὥπλισμένοι
 κεντούσ' ἀτευχῇ παῖδ' Ἀχιλλέως λάθρα.
 χωρεῖ δὲ πρύμναν· οὐ γὰρ ἐς καιρὸν τυπεῖς 1120
 ἐτύγχαν', ἐξέλκει δὲ καὶ παραστάδος
 κρεμαστὰ τεύχη πασσάλων καθαρπάσας
 ἔστη 'πὶ βωμοῦ, γοργὸς ὀπλίτης ἰδεῖν,
 βοᾷ δὲ Δελφῶν παῖδας, ἱστορῶν τάδε·
 τίνος μ' ἑκατι κτείνειτ' εὐσεβεῖς ὁδοὺς 1125
 ἦκοντα ; ποίας ὀλλυμαι πρὸς αἰτίας ;
 τῶν δ' οὐδὲν οὐδεὶς μυρίων ὄντων πέλας
 ἐφθέγγατ', ἀλλ' ἔβαλλον ἐκ χειρῶν πέτρους.
 πυκνῇ δὲ νιφάδι πάντοθεν σποδούμενος
 προὔτεινε τεύχη κάφυλάσσετ' ἐμβολάς, 1130
 ἐκεῖσε κάκεῖσ' ἀσπίδ' ἐκτείνων χερί.
 ἀλλ' οὐδὲν ἦνεν· ἀλλὰ πόλλ' ὁμοῦ βέλη,
 οἰστοί, μεσάγκυλ', ἔκλυτοί τ' ἀμφώβολοι,
 σφαγῆς τ' ἐχώρου βουπόροι ποδῶν πάρος·
 δεινὰς δ' ἂν εἶδες πυρρίχας φρουρουμένου 1135
 βέλεμνα παιδός. ὥς δὲ νιν περισταδὸν
 κύκλῳ κατεῖχον, οὐ διδόντες ἀμπνοάς,
 βωμοῦ κενώσας δεξιμήλον ἐσχάραν,
 τὸ Τρωικὸν πῆδημα πηδήσας ποδοῖν
 χωρεῖ πρὸς αὐτούς· οἱ δ' ὅπως πελειάδες 1140
 ἰέρακ' ἰδοῦσαι πρὸς φυγὴν ἐνώτισαν.
 πολλοὶ δ' ἔπιπτον μυγιάδες ἕκ τε τραυμάτων
 αὐτοὶ θ' ὑπ' αὐτῶν στενοπόρους κατ' ἐξόδους,
 κραυγῇ δ' ἐν εὐφήμοισι δύσφημος δόμοις
 πέτραισιν ἀντέκλαγξ'· ἐν εὐδία δέ πως 1145
 ἔστη φαενοῖς δεσπότης στίλβων ὄπλοις,

πρὶν δὴ τις ἀδύτων ἐκ μέσων ἐφθέγγετο
 δεινὸν τε καὶ φρικῶδες, ὥρσε δὲ στρατὸν
 στρέψας πρὸς ἀλκήν. ἔνθ' Ἀχιλλέως πίτνει
 παῖς ὀξυθήκτω πλευρὰ φασγάνῳ τυπεῖς 1150
 Δελφοῦ πρὸς ἀνδρός, ὅσπερ αὐτὸν ὤλεσε
 πολλῶν μετ' ἄλλων· ὥς δὲ πρὸς γαῖαν πίτνει,
 τίς οὐ σίδηρον προσφέρει; τίς οὐ πέτρον,
 βάλλον, ἀράσσω; πᾶν δ' ἀνήλωται δέμας
 τὸ καλλίμορφον τραυμάτων ὑπ' ἀργίων. 1155
 νεκρὸν δὲ δὴ νιν, κείμενον βωμοῦ πέλας,
 ἐξέβαλον ἐκτὸς θυοδόκων ἀνακτόρων.
 ἡμεῖς δ' ἀναρπάσαντες ὡς τάχος χεροῖν
 κομίζομέν νῖν σοι κατοιμῶξαι γόοις
 κλαῦσαί τε, πρέσβυ, γῆς τε κοσμήσαι τάφῳ. 1160
 τοιαῦθ' ὁ τοῖς ἄλλοισι θεσπίζων ἄναξ,
 ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κριτής,
 δίκας διδόντα παιῖδ' ἔδρας' Ἀχιλλέως,
 ἐμνημόνευσε δ', ὅσπερ ἄνθρωπος κακός,
 παλαιὰ νείκη. πῶς ἂν οὖν εἴη σοφός; 1165

ΧΟ. καὶ μὴν ὅδ' ἄναξ ἤδη φοράδην
 Δελφίδος ἐκ γῆς δῶμα πελάζει.
 τλήμων ὁ παθὼν, τλήμων δὲ γέρον,
 καὶ σὺ δέχει γὰρ τὸν Ἀχιλλεῖον
 σκύμνον ἐς οἶκους, οὐχ ὥς σὺ θέλεις, 1170
 αὐτὸς τε κακοῖς πῆμασι κύρσας
 εἰς ἓν μοῖρας συνέκυσας.

ΠΗ. ὦμοι ἐγὼ, κακὸν οἶον ὅρῳ τόδε, στρ. α'.
 καὶ δέχομαι χερὶ δώμασί τ' ἀμοῖς.
 ἰὼ μοί μοι, αἰαῖ, 1175
 ὦ πόλι Θεσσαλία, διολῶλαμεν,
 οἰχόμεθ'· οὐκέτι μοι γένος, οὐκέτι
 λείπεται οἶκος.

ὦ σχέτλιος παθέων ἄρ' ἐγώ, φίλον
 ἐς τίνα βάλλων τέρψομαι αὐγὰς ;
 ὦ φίλιον στόμα καὶ γένυ καὶ χέρες.
 εἴθε σ' ὑπ' Ἰλίου ἦναρε δαίμων
 Σιμοεντίδα παρ' ἀκτάν.

1180

ΧΟ. οὗτός τ' ἂν ὥς ἐκ τῶνδ' ἐτιμᾶτ' ἄν, γέρον,
 θανῶν, τὸ σὸν δ' ἦν ὧδ' ἂν εὐτυχέστερον.

1185

ΠΗ. ὦ γάμος ὦ γάμος, ὃς τάδε δώματα
 καὶ πόλιν ὤλεσας ὤλεσας ἄμάν,
 αἰαῖ. ὦ παῖ,

μήποτε σῶν λεχέων τὸ δυσώνυμον
 ὥφελ' ἐμὸν γένος ἐς τέκνα καὶ δόμον
 ἀμφιβαλέσθαι

1190

Ἑρμιόνας Αἶδαν ἐπὶ σοί, τέκνον,
 ἀλλὰ κεραυνῷ πρόσθεν ὀλέσθαι,
 μηδ' ἐπὶ τοξοσύνα φονίῳ πατρὸς
 αἶμα τὸ διογενές ποτε Φοῖβον
 βροτὸς εἰς θεὸν ἀνάψαι.

1195

ΧΟ. ὅτοτοῖ ὅτοτοῖ. στρ. β.

θανόντα δεσπότην γόοις
 νόμῳ τῷ νερτέρων κατάρξω.

ΠΗ. ὅτοτοῖ ὅτοτοῖ. ἀντ. β'.

διάδοχα δ' ὦ τάλας ἐγὼ
 γέρον καὶ δυστυχῆς δακρύω.

ΧΟ. θεοῦ γὰρ αἶσα, θεὸς ἔκρανε συμφορὰν. στρ. γ'.

ΠΗ. ὦ φίλος, ἔλειπες ἐν δόμῳ μ' ἔρημον,
 γεροντ' ἄπαιδα νοσφίσας. [στρ. δ'.
 1205

ΧΟ. θανεῖν θανεῖν σε, πρέσβυ, χρῆν πάρος τέκνων.

ΠΗ. οὐ σπαράξομαι κόμαν,
 οὐκ ἐπιθήσομαι δ' ἐμῷ
 1210

κάρῃ κτύπημα χειρὸς ὀλοῦν ; ὦ πόλι,
 διπλῶν τέκνων μ' ἐστέρησε Φοῖβος.

ΧΟ. ὦ κακὰ παθὼν ἰδὼν τε δυστυχήs γέρον, στρ. ε'.
τίν' αἰῶν' ἐs τὸ λοιπὸν ἔξεις; 1215

ΠΗ. ἄτεκνος, ἔρημος, οὐκ ἔχων πέρας κακῶν ἀντ. ε'.
διαντλήσω πόνους ἐs "Αἶδαν.

ΧΟ. μάτην δέ σ' ἐν γάμοισιν ὠλβισαν θεοί. ἀντ. γ'.

ΠΗ. ἀμπτάμενα φροῦδα τὰμὰ πάντα κεῖται
κόμπων μεταρσίων πρόσω. 1220

ΧΟ. μόνος μόνοισιν ἐν δόμοις ἀναστρέφει. ἀντ. δ'.

ΠΗ. οὐκέτ' ἐστί μοι πόλις·
σκήπτρα τάδ' ἐρρέτω 'πὶ γᾶν,
σὺ τ', ὦ κατ' ἄντρα νύχια Νηρέως κόρη,
πανώλεθρόν μ' ὄψεαι πίτνοντα. 1225

ΧΟ. ἰὼ ἰὼ.
τί κекίνηται; τίνος αἰσθάνομαι
θείου; κοῦραι, λεύσσετ', ἀθρήσατε
δαίμων ὅδε τις, λευκὴν αἰθέρα
πορθμεύόμενος, τῶν ἵπποβοτῶν
Φθίας πεδίων ἐπιβαίνει. 1230

ΘΕΤΙΣ.

Πηλεῦ, χάριν σοι τῶν πάρος νυμφευμάτων
ἦκω Θέτις λιπούσα Νηρέως δάμους.
καὶ πρῶτα μὲν σοι τοῖς παρεστῶσιν κακοῖς
μηδέν τι λίαν δυσφορεῖν παρήνεσα, 1235
καὶ γὰρ, ἦν ἄκλαυστ' ἐχρῆν τίκτειν τέκνα,
ἀπώλεσ' ἐκ σοῦ παῖδα τὸν ταχὺν πόδας
'Αχιλλέα τεκοῦσα, πρῶτον 'Ελλάδος.
ὦν δ' οὔνεκ' ἦλθον, σημανῶ, σὺ δ' ἐνδέχου.
τὸν μὲν θανόντα τόνδ' 'Αχιλλέως γόνον
θάψον, πορεύσας Πυθικὴν πρὸς ἐσχάραν, 1240
Δελφοῖς ὄνειδος, ὡς ἀπαγγέλλῃ τάφος
φόνον βίαιον τῆς 'Ορεστείας χερός.

γυναικα δ' αἰχμάλωτον, Ἀνδρομάχην λέγω,
 Μολοσσίαν γῆν χρὴ κατοικήσαι, γέρον,
 Ἐλένῳ ξυναλλαχθεῖσαν εὐναίοις γάμοις, 1245
 καὶ παῖδα τόνδε, τῶν ἀπ' Αἰακοῦ μόνον
 λελειμμένον δὴ βασιλέα δ' ἐκ τοῦδε χρὴ
 ἄλλον δι' ἄλλον διαπερᾶν Μολοσσίας
 εὐδαιμονοῦντας· οὐ γὰρ ὧδ' ἀνάστατον
 γένος γενέσθαι δεῖ τὸ σὸν κἄμόν, γέρον, 1250
 Τροίας τε· καὶ γὰρ θεοῖσι τὰ κείνης μέλει,
 καί περ πεσούσης Παλλάδος προθυμία.
 σέ δ', ὡς ἂν εἰδῆς τῆς ἐμῆς εὐνῆς χάριν,
 κακῶν ἀπαλλάξασα τῶν βροτησίων 1255
 ἀθάνατον ἄφθιτόν τε ποιήσω θεόν.
 κᾶπειτα Νηρέως ἐν δόμοις ἐμοῦ μέτα
 τὸ λοιπὸν ἤδη θεὸς συνοικήσεις θεᾶ·
 ἔνθεν κομίζων ξηρὸν ἐκ πόντου πόδα
 τὸν φίλτατον σοὶ παῖδ' ἐμοί τ' Ἀχιλλέα 1260
 ὅφει δόμους ναίοντα νησιωτικούς
 Λευκὴν κατ' ἄκτῃν ἐντὸς Εὐξείνου πόρου.
 ἀλλ' ἔρπε Δελφῶν ἐς θεόδμητον πόλιν
 νεκρὸν κομίζων τόνδε, καὶ κρύψας χθονὶ
 ἔλθων παλαιᾶς χοιράδος κοῖλον μυχόν 1265
 Σηπιάδος ἵζον· μίμνε δ', ἔστ' ἂν ἐξ ἁλὸς
 λαβοῦσα πεντήκοντα Νηρηίδων χορὸν
 ἔλθω κομιστήν σου· τὸ γὰρ πεπρωμένον
 δεῖ σ' ἐκκομίζειν· Ζηνὶ γὰρ δοκεῖ τάδε.
 παῦσαι δὲ λύπης τῶν τεθνηκότων ὕπερ· 1270
 πᾶσιν γὰρ ἀνθρώποισιν ἦδε πρὸς θεῶν
 ψῆφος κέκρανται, κατθανεῖν τ' ὀφείλεται.
 ΠΗ. ὦ πότνι', ὦ γενναῖα συγκοιμήματα,
 Νηρέως γένεθλον, χαῖρε· ταῦτα δ' ἀξίως
 σαυτῆς τε ποιεῖς καὶ τέκνων τῶν ἐκ σέθεν. 1275

παύσω δὲ λύπην, σοῦ κελευούσης, θεά,
καὶ τόνδε θάψας εἰμι Πηλίου πτυχάς,
οὐπὲρ σὸν εἶλον χερσὶ κάλλιστον δέμας.
καὶ τ' οὐ γαμῆν δήτ' ἔκ τε γενναίων χρεῶν
δοῦναί τ' ἐς ἐσθλοῦς, ὅστις εὖ βουλευέται ;
κακῶν δὲ λέκτρων μὴ ἴπιθυμίαν ἔχειν,
μηδ' εἰ ζαπλούτους οἴσεται φερνὰς δόμοις.
οὐ γάρ ποτ' ἂν πράξειαν ἐκ θεῶν κακῶς.

1280

ΧΟ. πολλὰ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί,
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκῆτων πόρον ἦρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1286

NOTES

Cp. = "compare"; *κτδ* = *καὶ τὰ ἐξῆς*, "etc."; *sc.* = *scilicet*, "supply, understand"; *tr.* = "translate."

N.B.—The student who is new to the study of Greek Tragedy will be well advised to defer his study of the text till he has read the Introduction (particularly §§ 1, 2, and 3), in which general difficulties and points of interest are discussed.

The story of the play is told by the Greek Scholiast (see *Introd.*, § 12) in a *ὑπόθεσις* or "argument," and he adds some interesting criticisms on certain features of the drama. See the notes on ll. 32, 1288.

The scene represents the front of the house of Neoptolemus; at one side of the stage is the shrine of Thetis.

LL. 1-116 form the *Πρόλογος*. For the discussion of this term see *Introd.*, § 5.

1. *Ἀσιاتیδος γῆς σχῆμα*: *σχῆμα* in meaning closely resembles the Lat. *forma*; both words mean (i) "shape," "structure," (ii) "beauty" (of structure). The peculiarity in this passage is that *σχῆμα* does not mean a characteristic ("loveliness") of "the land of Asia," but an individual thing (the city of Thebes) *giving* beauty to another thing—"the *pride* of Asia."

Θηβαία πόλις: this Thebes was in N.E. Asia Minor (called by Homer *Θήβη Ὑποπλακίη*), and must not be confused with the two better-known towns of the same name, one in Central Greece, the other in Egypt. According to the Scholiast there were in all five cities so called.

Andromache's father, *Eëtion*, had been king of Thebes, and was killed by Achilles during the Trojan war.

3. *τύραννον ἐστίαν*: *τύραννον* is an example of what may be called the "poetic possessive adjective." This usage is found to a certain extent in (both Greek and Latin) prose. Thus "my father" is never *ὁ ἐμοῦ πατήρ* or *pater mei*—"the father of me," but always *ὁ ἐμὸς πατήρ* and *pater meus*; i.e. one never uses the possessive *case* when a possessive *adj.* is available. In prose this

rule is practically restricted to pronouns and pronominal adj.; whereas in poetry there is a strong tendency to substitute for any possessive genitive *case* an adj. with a genitive meaning. Thus for *deus aequoris*, "god of the sea," one might say *deus aequoreus*; and *paternus* often means less than "fatherly," being simply the equivalent of *patris*. Here, for example, *τύραννον* means not so much "lordly" as "of the king," belonging in sense to *Πριάμω*, in *syntax* to *ἑστῶν*.

Probably the reason for this is that a case-concord makes for lucidity; now, when the idea of possession is given by a possessive *case*, obviously no concord is possible. The acc. of *deus aequoris* is *deum aequoris*; but when the idea of possession is given by the very meaning of the word (as in *aequoreus*) the termination is left free to agree with the appropriate substantive.

4. *δάμαρ παιδοποιός*: "a wife for the rearing of children." *παιδοποιός* ("child-bearing") is not a useless epithet, for it points to the fact that Andromache's position was once proud and honourable. The adjective implies that her union with Hector was such that her children were legitimate; this is not the case with her now. The words, moreover, suggest the formula used at Athenian weddings, *ἐπ' ἀρότῳ παίδων γνησίων*—"for the begetting of legitimate children."

8. *ἦτις*: "seeing that I . . ." The fight between Achilles and Hector is the culmination of the *Iliad*, and occurs in the 22nd Book. Achilles, in consequence of a quarrel with Agamemnon, the Greek Captain-General, had refused to fight, and allowed the Trojans to rout the Greeks. But at last Patroclus, Achilles' dear friend, took the field against the Trojans, and after doing valiantly was slain by Hector. In his grief and rage Achilles went out to fight once more, and killed the Trojan leader.

ἐξ *Ἀχιλλέως θανόντ'*: as *θνήσκω* is used as the passive of *κτείνω*, it takes the construction appropriate to the passive.

9. *τίκτω*: for the tense see note on l. 152.

10. Astyanax was still a baby when his father was killed, and when Troy was taken, a short time afterwards, he was murdered by the Greeks in the manner described. This deed forms an important episode in the *Troades* of Euripides.

11. *πέδον* should not be confused with *πέδιον*, which = "plain." *πέδον* is simply "ground" or "spot." In the *Bacchae* (l. 137) Euripides uses the cognate adv. *πεδόςσε* of a spot high up on the mountains.

14. *νησιώτη*: there is a slight touch of contempt in this word, for the Greeks of the mainland, in spite of their love for the sea,

felt some disdain for their countrymen who were islanders. It is true that Greece itself is a peninsula, but that would only make the inhabitants more severe upon those who lived on real islands.

Neoptolemus was born in Scyros, in the Aegean, east of Euboea.

The first two syllables of *Νεοπολέμω* are scanned as one by *synizesis*. See *Introd.*, § 6 (end).

15. *λείας*: governed by *ἐξαίρετον*.

18. Thetis was a sea-nymph whom Zeus at one time wished to espouse. It became known, however, that the son of Thetis would be greater than his father, and Zeus, to save his own throne, insisted that she should marry a mortal. Peleus was the man chosen, and their wedding was honoured by the presence of all the gods and goddesses of Heaven. One of Catullus' longer poems is called "The Marriage of Peleus and Thetis," and there is an interesting reference to the event in Tennyson's *Oenone*. For the famous interruption which occurred see *Introd.*, § 11.

19. *νιν*: plural, referring to *πέρδια*.

21. *ἔσχε*: not *εἶχε*, which would imply that it was no longer his home. *ἔσχε* means that he "settled" there, on his return from Troy.

24. *ἐντίκτω*: for the tense see l. 9 and l. 152 (*note*).

28. *ἀλκὴν τιν' εὔρειν*: the acc. and infin. depends on the notion of thinking contained in *ἐλπὶς* in the last line.

29. *ἐπεί*: "after" or "since."

Δάκκαινα: Hermione was the daughter of Helen and Menelaus, king of Sparta.

γαμέι: historic present.

30. *δοῦλον*: cf. note on l. 3. Here *τοῦμὸν δοῦλον λέχος* = τὸ λέχος ἐμοῦ δούλης, "the bed of me, who am a slave."

32. *φαρμάκοις*: drugs and poisons were the recognised weapons of an injured woman (their use may be paralleled by the vitriol-throwing which is not uncommon in modern France). Medea, in the play of that name, when in a situation similar to that of Andromache here, after discussing various ways of destroying her rival and her friends, says:

κράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν

σοφὰ μάλιστα, φαρμάκοις αὐτοὺς εἰλεῖν (386-7).

"Best is the direct way, in which we women are most skilled—to slay them with poison."

We learn from the Scholiast (who dissents), that certain persons blamed Euripides for giving comic situations to tragic

characters : γυναικῶν τε γὰρ ὑπονοίας κατ' ἀλλήλων καὶ ζήλους καὶ λοιδορίας καὶ ἄλλα ὅσα εἰς κωμῳδίαν συντελεῖ, ταῦτα ἀπαξάπαντα τοῦτο τὸ δράμα ἀπειληφέναι ("for the mutual suspicions, jealousies, and bickerings of women, and all the other ingredients of comedy, are heaped together in this play"). For a discussion of this criticism, by no means so absurd as it appears at first sight, see *Introd.*, § 12.

36. ἀγῶ : = ἃ ἐγῶ, where ἃ refers to λέκτρα.

39. βούλεται δέ με κτανεῖν : μὲ is lengthened before the κτ of the following word, as the ὄ of ἀπό in l. 41 is lengthened before σπ of Σπάρτης. See *Introd.*, § 6 (end).

43. δόμων : the gen. is governed by παροικον, which simply = "near." It is not uncommon in tragedy to find a compound adj. the first part only of which has any important meaning. Thus μονόστολος ("journeying alone") sometimes = μόνος.

44. ἦν : "in case."

46. ἐρμήνευμα : lit. "an explanation," and as the explanation often becomes a short expression for the thing, we arrive at the sense "symbol" which the word has in this line.

47. ὅς δ' ἔστι παῖς κτῆ : the normal construction would be παῖδα ὅς . . . ὑπεκπέμπω. Here παῖδα is "attracted" into the relative clause and so into the case of ὅς.

49. πάρα = πάρεστι.

52. Πινθῶ : another name of Delphi.

53. Achilles (πατρός) had been slain by Paris with the aid of Phoebus, who directed the Trojan's arrow to the only vulnerable part of Achilles' body—his heel. The act of Neoptolemus in going to the Delphic shrine to demand satisfaction from the god is interesting in two ways. Firstly, the maniac but romantic audacity of the demand strikes us as peculiarly non-Greek. A parallel to it may be found in the story of Conal, to which Scott alludes in *Waverley*. Conal was a mythical Irish hero, who had sworn an oath never to take a blow without returning it. In the course of his life, like other heroes of myth, he went down to hell, where the Devil received him with a blow on the head. Conal instantly hit the Fiend back, exclaiming, "Blow for blow, and the Devil take the shortest nails."

Secondly, the passage affords a good example of the way in which Euripides makes his characters criticise the gods. The criticism not unfrequently takes a carping, narrow-minded form, but here the issue is clearly important and needs clearing up, for the sake both of men and of gods. The point of view of the Euripidean hero is that if the gods have done wrong they deserve

punishment. It is implied in the most open way that the conduct of gods should be able to stand investigation; and in the *Ion*, Ion insists on going into the shrine to ask Apollo himself the truth about a story affecting the dignity of the god. A well-known fragment of the *Bellerophon* of Euripides says *εἰ θεοὶ τι δρώσιν αἰσχρόν, οὐκ εἰσὶν θεοί*, "if the gods do aught base, they are not gods" ("a wicked god is a contradiction in terms"). A discussion of the difficult but fascinating problem involved in such utterances of our poet will be found in the Introduction (§ 10).

οὐ: gen. of *ὄς* = *suus*.

56. τόδε: i.e., the name of "mistress," though in strict fact Andromache was now her *σύνδουλος* (l. 64). Mr. Hyslop refers to "a similar scene in Shakspeare (*King Henry VIII.* IV. ii.), in which the same consideration is shown by inferiors to a queen in fallen estate."

61. εἰ: after verbs and nouns of fearing often = "lest."

62. οἴκτω δὲ τῷ σῷ: σῷ stands for the *objective* gen. σοῦ, "in pity for you." So Socrates in the *Apology* says *ἡ ἐμὴ διαβολή*, "the evil report circulated"—not "by me," but "against me."

65. τῇδε: οὗτος and such words are constantly used in tragedy to refer to the speaker.

δυστυχεῖ: agrees with τῇδε.

70. πέπυσται: the subject is *Ἐρμιόνη* understood.

τὸν ἐμὸν ἑκθερον γόνον: the position of *ἑκθερον*, which is predicative in meaning, is peculiar. As a rule such words are placed outside the article and substantive.

71. πόθεν ποτ': i.e., "how did she get to know I had sent him away?"

73. φροῦδος ἐπ' αὐτόν: understand *ἐστὶ*: "has gone to fetch him."

75. λαβόντες γῆπες: the terminal assonance in these two words is somewhat rare (but cf. l. 812). One beauty of the *Georgics* is the way in which Vergil avoids this clashing of similar endings, producing a musical effect by artistic dissonance.

77. This repetition of *ἂν* is fairly common. In ll. 934-5 we get no less than three, belonging all to *ἐκαρποῦτο*. The reason for this repetition is that *ἂν* has a great tendency to throw itself forward to the beginning of the clause (to show as early as possible that the sentence is conditional), and when in a long sentence the verb comes late *ἂν* is naturally repeated with it when it arrives.

79. ὡς ἥξοι: gives the contents of the message (*φάτις*)—"that he will come."

80. γέρων . . . ὥστε σ' ὠφελεῖν: lit. "he is old for helping."

This is not quite "he is too old to help," but "he is but an aged helper."

παρών : "even if he *were* here." The participle often stands as the equivalent of an *if*-clause.

81. **καὶ μὲν** : "but then," introducing, as usual, a fresh thought, which here is an objection to the *statement* implied in the last line, viz., "No, I have not heard that Peleus is coming."

οὐχ ἄπαξ : implying "many times" ; a case of *litotes* (= understatement).

83. **πότεν** : i.e., "No, I suppose no one *would* take notice of any messages I gave them. Why should any one, as I am now a person of no account?" The little word is full of pathos. Andromache, once a queen, had assumed for the moment that all who came near her would obey her slightest wish, as in happier days. She is brought back to the present by the unconscious harshness in the question : "Surely you don't think anyone cares for *you*?"

84. **χρόνιος** : an example of the way in which the poets use the adjective where a prose-writer would employ the adverb, a less *personal* part of speech.

85. This was one of the stock accusations—for accusation it seems to be considered—against women, and is one of the many touches which show Euripides half way towards Menander and the New Comedy. See *Intro.*, § 2 (end).

ἂν εὔροις : potential—"you could find."

88. **μηδέν** : adverbial; lit. "reproach me not with that in any way."

90. **καί** : with this word the clause means "even supposing I *do* come to grief."

93. **πρὸς αἰθέρ'** : this is a phrase frequently used in tragedy of a person who relieves his feelings by soliloquizing in the open air. Thus, at the beginning of the *Medea* the old Nurse says, "a yearning came upon me to tell my mistress' woes to earth and heaven" (γῇ τε κούραν). And Prometheus, in the *Prometheus Vinculus* of Aeschylus, begins his fine soliloquy by *addressing* the heaven and earth about him :

ὦ δῖος αἰθήρ, καὶ ταχύπτεροι προαί,
ποταμῶν τε πηγαί, ποτίων τε κυμάτων
ἀνήριθμον γέλασμα, παμμήτορ τε γῆ,
καὶ τὸν παρόπτην κύκλον ἡλίου καλῶ.

("O heaven divine, and ye swift-winged breezes, ye river-founts, and ye thousand smiling ripples of ocean, yea, and earth, mother of all, and thou all-seeing orb of the sun, upon you do I call.")

94-5. lit.: "For women take a delight in the troubles that encompass them—take delight, that is, by having them always in their mouths and passing over their tongues." That is, 'women take a gloomy pleasure in talking of their woes.' *ἔχειν* is explanatory infin. *κακῶν* is objective gen. governed by *τέρψις*.

96 *sqq.* It should be noticed that Andromache here gives a *résumé* of the matters she is to sing about, in proper order. Thus ll. 103-6 correspond to *πῶλιν πατρῶαν*, ll. 107-8 to *τὸν θανόντα* θ' *Ἑκτορα*, ll. 109-16 to *στερρόν τε τὸν ἐμὸν δαίμον*, κτέ. This gives one a suspicion that the words of the "monody" which follows were as hard to follow as they are in modern grand opera.

98. *δαίμον*: simply "fate" here. Cf. *Ion* 1374-5: *τὰ τοῦ θεοῦ μὲν χρηστὰ, τοῦ δὲ δαίμονος | βαρέα*—"Heaven means well, but luck is hard"—a most astonishing pronouncement.

100-2. This is a restatement of the old saying "call no man happy until he is dead," *i.e.*, it is not safe to say of a man's life that it is happy till death has put him beyond the reach of fortune ("don't halloo till you're out of the wood").

103-16. This passage is called a monody (*μονωδία*). Monodies were songs sung, not (as usual) by the Chorus, but by one of the actors. Euripides inserts them more frequently than Aeschylus and Sophocles, and brings this feature to a very high pitch of perfection. It would seem that he often wrote them for some actor with a talent for singing, as well as for the declamation of iambics. Probably the best extant example is the very beautiful and lengthy monody sung by the youthful priest Ion in front of the Delphic temple at sunrise. In the present case the song is written in elegiacs, which makes it unique in extant tragedy: but the way in which the Scholiast discusses it makes it likely that instances occur in other plays now lost. Isolated hexameters are not uncommon in lyrics (see l. 117, etc.), particularly in narrative passages.

The Greek elegiac metre differs from the Ovidian type in being more dactylic, and in admitting words of any number of syllables at the end of both hexameter and pentameter. Also, a long vowel at the end of a word is often shortened before a following vowel, instead of being elided. Thus the first word of the present passage is scanned *Ἰλῖϑ̄* before *αἰνεῶϑ̄*. Vergil sometimes imitates this rhythm.

Elegiacs resemble lyrics and differ from iambics linguistically in two points: (i) They admit Doric forms, *e.g.* *αἰνεῶϑ̄* for *αἰνεῶν̄*, *ἄρα* for *ἄρην*; (ii) the augment of verbs may be omitted, *e.g.*

ἀγόμεν for ἡγόμεν (ἀγάγερ' in l. 104 is not a case: the first *a* is long, and is Doric for *η*).

101. Ἰλῶ: poetic dat. after a verb of motion (ἀγάγερ').

103. τιν' ἔσαν: Helen is regarded as a personified curse coming upon Troy. This modern idea occurs also in a fine passage in the *Agamemnon* of Aeschylus, where Clytaemestra says that not she, but the family curse embodied in her, has slain Agamemnon.

104. εὐναίαν: predicative; "brought her to become his wife."

106. χιλιόναυς: Mr. Hyslop quotes Marlowe's *Faustus*: "Was this the face that launched a thousand ships?"

107. ἐμόν: a noteworthy example of the "poetic possessive adj." noted on l. 3. Here μελέας agrees with ἐμοῦ ("of me") implied in ἐμόν ("my"). Cp. Ovid (*Her.* v. 43), *Fleuimus, et nostros uidiſti flentis ocellos* ("I wept, and thou didst see mine eyes as I wept"), where *nostros* = *meos* = *mei*, with which *flentis* agrees.

τὸν περὶ τέχῃ ἐλκυσε: τὸν is used relatively, as very often in Homer. The use survives in tragedy, but is rare in extant plays. It is never found in comedy or Attic prose.

The Scholiast points out that the statement is not quite accurate. According to Homer, Achilles *chased* Hector round the walls of Troy, and after he was dead dragged him behind his chariot to the Greek ships.

110. The figure of speech is significant. On the day of doom she puts slavery about her head for a garland, in place of the queenly diadem of happier days, and goes forth on her last sad journey to the Hellespont, the road she had often trodden before, not as now led by others (ἀγόμεν), but leading the glad procession.

113. ὦμοι: last syllable short before vowel.

114. ἀς ὑπο: in poetry it is not uncommon for a *dissyllabic* preposition to follow its case. When it does, the accent is thrown back to the first syllable.

116. Mr. Hyslop most appropriately quotes Jer. ix. 1: "Oh! that my head were waters, and my eyes a fountain of tears."

Paley says that there is a reference here to Niobe (who wept until she was turned to stone, when her tears still flowed as a fountain), but it is not necessary to suppose this.

For an account of the Chorus, see *Intro.*, §§ 2, 3, 4.

117-46. This lyric piece is called the *πάροδος* ("entrance"-song), and was sung as the Chorus entered the *ὀρχήστρα* to take up their station. See *Intro.*, § 5.

δάπεδον: "floor," *i.e.* floor of the shrine. This acc. with θέσσω is common in tragedy.

119. *Φθιάς ὄμως*: short for *καίπερ Φθιάς οὔσα, ὄμως ἔμολον*, "in spite of being a woman of Phthia, I have come to visit thee." There is a note of condescension throughout these early utterances of the Chorus. Distinguish *Φθιάς* from *Φθίας* (gen. of *Φθία*).

γένναν: "race," *i.e.*, here, "one by birth an Asiatic"—abstract for concrete, and collective for singular. Cp. Vergil, *Aen.* x. 228, *uigilante, deum gens, Aenea?* "thou offspring of gods."

120. *εἰ*: "in case."

τί: agrees with *ἄκος* (next line). This is the indefinite *τι*, which properly has no accent. In the present case the enclitic *σολ* throws its accent back upon *τι*.

121. *ἄκος τεμάν*: the metaphor implied in *τεμεῖν* is that of compounding a medicine and adding a healing herb by cutting it up and letting the bits drop into the mixture.

122. We seem to hear an echo of a line at the opening of the *Iliad* (I. 6): *τίς δ' ἄρ σφῶι θεῶν ἔριδι ξυνέθηκε μάχεσθαι*, "and which of the gods put them (Agamemnon and Achilles) to enmity that they should strive together?"

123-5: *ἐπικούριον* is in apposition to *σέ*; lit., "being an unhappy rival in the matter of two marriage-beds as regards the son of Achilles," *i.e.*, "you who stand in the position of a wretched rival to Hermione, who shares with you the affections of Neoptolemus."

126. The Chorus means that Andromache ought, for her own well-being, to realise as soon as may be the full weakness of her position. Hermione puts it in much the same way in ll. 164-9.

127. *δεσπότης* is made emphatic by position—"it is with thy masters that thou art striving."

129. *δεξιμήλον*: "receiving sheep," *i.e.*, "honoured by sacrifices."

131. *ἀτυχομένη*: the regular Homeric word for "scared," "panic-stricken."

132. *δεσποτῶν ἀνάγκαις*: "because of the oppression of thy masters." "Wherein art thou advantaged, to waste thy body in thy grief to this unseemly plight owing to the sternness of thy masters?"

133. *μόχθον . . . μοχθεῖς*: this use of a noun as cognate acc. with a verb of the same stem is common in tragedy. Cp. l. 1139, *πήδημα πηδήσας*. There is a strong example in *Bacchae* 955, *κρύψει σὺ κρύψιν ἢν σε κρυφθῆναι χρεών*. Modern English would use a synonymous noun or would otherwise vary the expression (translating the last example, *e.g.*, "thou shalt hide in the way in which it is appropriate that thou shouldst be concealed").

134. οὐδὲν οὐσα: the Scholiast quotes *Orestes* 1115 (where we find the same word in the same connexion); οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος, "a race of slaves is nought, compared with a free people."

136. ξένας: understand γῆς or πόλεως.

141. οἰκτροτάτα . . . ἔμοιγ' ἔμολες: "most pitiable in my eyes art thou come." ἔμοιγε is ethic dat. to be taken with οἰκ. Not "thou hast come to me," which would require πρὸς ἐμέ, παρὰ ἐμέ, or ὡς ἐμέ.

145. Διὸς κόρη is Helen, daughter of Zeus and Leda.

147-273. This "act" is called the "first ἐπεισόδιον." See *Introd.*, § 5.

In this speech Euripides gives us a vivid presentment of the bullying cruelty which in his own age, and as he asserts in the time immediately after Troy, ruled everything, whether in private life, as exercised by Hermione, or in public matters, as exercised by Menelaus. Moreover we have left behind us the age of heroes and find ourselves in the epoch of the snob. Hermione can boast that she is rich, a thing which would have been taken for granted by Penelope or Hecuba, and that she is no relation of such poverty-stricken people as Achilles or Peleus, a vaunt on which one would like to hear the comments of Nestor or Diomedes. The wife who brings her husband a rich dowry, and who is therefore more independent, has often been satirized as a thorn in her husband's side. Juvenal, in his famous Sixth Satire (l. 460), says: *intolerabilius nihil est quam femina dives*.

150. ἀπαρχάς: lit. "first-fruits," i.e., probably "marriage-gifts" from the bridegroom's family; or perhaps merely "rich possessions," firstfruits being naturally taken from the best of the produce.

152. δωρεῖται: not simply a historic present. When a past action has produced results which are still evident, the verb is often present. Here, for example, the robes which Menelaus gave to his daughter may be seen *now* upon her. Thus Vergil (xi. 172) says: *Magna tropaea ferunt quos dat tua dextera leto*, "they carry mighty trophies (taken from those men) whom thy right hand has given to death"; the "giving" was obviously in the past, but the corpses are now to be seen. τίκτω in l. 9 is a good example.

153. ὥστ' ἐλευθεροστομεῖν: if she had got her rich apparel from Neoptolemus, who favoured Andromache, she would not have been able "to give her a piece of her mind." But she is independent of the whole family.

154. This line is addressed apparently to the Chorus, who show by their presence on the spot, and perhaps by their gestures, that they sympathize with Andromache.

157. ἀνδρί: "in the eyes of my husband."

159-60. Ἡπειρώτις . . . ψυχῇ γυναικῶν: the epithet is transferred from γυναικῶν, to which by sense it belongs, to ψυχῇ. This "figure of speech" is called hypallage (ὑπαλλαγή, "exchange"). The Ἡπειρος is Asia.

163. ἦν δ' οὖν: "but if, after all," introducing an unlikely contingency, as here of σῶσαι after καθανῶ. See Appendix.

167. τευχέων: scanned as one syllable by *synizesis* (συνίησις, "collapse").

χεῖρ: note the second syllable lengthened before σπ.

Ἀχελώϊον δρόσον: the "dew of Achelöus" is simply water. The Achelöus was the greatest stream in Greece (flowing into the Gulf of Acarnania), and so in poetry the proper name is used as = simply "water." Thus, Vergil (*Georgio* i. 9) uses *poecula Achelœia* of "cups of water." The commentators quote Lovelace:

When flowing cups flow swiftly round

With no allaying *Thames*.

168. ἐν αἱ γῆς: γῆς is partitive. ἵνα="where." This local use is not rare in poetry. Latin *ut*="where" is exceedingly uncommon; but *Catullus* (xi. 3, 4), has

Litus ut longe resonante Eoa

Tunditur unda

("where the beach is smitten by the billows of the Eastern Sea whose roar resounds far and wide"). Both *ἵνα* and *ut* in this sense take the indicative.

οὐ γάρ ἐσθ' Ἐκτωρ, κτε': like many other spiteful and angry people, Hermione throws up in Andromache's face precisely those things for which she herself had once envied the Trojan princess.

χρυσός: the wealth of Priam and Troy was proverbial, and is often mentioned in the *Iliad*.

170. ἀμαθίας: partitive gen. with τοῦτο. This idiom is very frequent with verbs of motion (as ἤκεις), and seems to imply some metaphor of traversing such and such a fraction of a journey.

ἀμαθία, properly "ignorance," is here, as often in poetry, used for "lust," "wickedness." See note on l. 1135.

172. αὐθέντρου: originally meant "one who does a thing himself." The meaning was then narrowed down to "one who does a murder with his own hand." (For this violent restriction of

meaning cp. *πρόβατα*, which should mean any animals which "walk forward," but is used only of sheep.) From the original meaning comes that of "one who acts on his own authority," and so "independent," not borrowed or a sham—whence our word "authentic."

171. *πατρός*: put by a neat poetic turn (for the sake of brevity) instead of *ἐκείνου τάνδρός*, or the like.

ἤ: one would expect *ὥστε* "that," and so it should be translated. But the student should beware of the very common mistake which consists in supposing that one understands a passage when one has got a good translation for it. *Why* is *ἤ* used here? Probably two constructions have been run into one: (i) *ἐς τοῦτο δ' ἦκευ ἀμαθίας, ὥστε τολμᾷς*, and (ii) *ἀμαθεστέρα εἰ, ἢ τολμᾷς*. Half of one construction and half of the other are combined in a sentence which, speaking technically, is ungrammatical. Thus, in the example which Mr. Hyslop cites from Sophocles *Ant.* 220, *οὐκ ἔστιν οὕτω μῶρος ὅς θανεῖν ἐρᾷ*, we may see (i) *οὐδεὶς ἔστιν ὅς θανεῖν ἐρᾷ* and (ii) *οὐδεὶς ἔστιν οὕτω μῶρος ὥστε θανεῖν ἐρᾷ*. The student should be on the watch for such sentences; they are very numerous, and often cannot be explained satisfactorily in any other way than by the fusion of two simpler sentences.

173. *τίκτειν*: the pause at the end of the first foot is rare. Here it throws emphasis upon the word which sums up the whole quarrel and the bitterness of Hermione.

175-6. *διὰ φόνον . . . χωροῦσι*: *διὰ* is here used reciprocally, as Mr. Hyslop says (else *οἱ φίλῆται* will have no point)—"fall to butchering one another."

176. *τῶνδ'*: partitive gen., governed by *οὐδέν*.

οὐδέν: acc., governed by *ἐξέρπει*.

179. *εὐάλαν Κέπριν*: "tie of wedlock."

180. *στέργουσιν, ὅστις*: the abrupt change from pl. to sing. is common in enunciating a general proposition (to which sing. and pl. are equally applicable).

μή: not *οὐ*, of an indefinitely large class.

181. Lit., "the business (thing, matter) of the female mind is spiteful"; "a woman's mind is a spiteful thing." *χρήμα φρενός* means little more than *φρήν*; but the idiom is only used when we wish to think of the thing, not in itself, but as possessing attributes.

183-231. This long speech of Andromache is an excellent specimen of Euripides' quasi-legal speeches, in which a person formally and with lawyer's eloquence, often very fine of the kind, answers an opponent's charges.

184. τὸ νέον: not "youth" simply, but "youthfulness" or "immaturity." No Greek would ever have said that "youth" was an evil. They recognised the grace and happiness of the early time of life more than any other people. For instance, a drinking-catch (attributed to Simonides), which enumerates the blessings most dear to mortal man, finishes with the line καὶ τὸ τέταρτον ἦβαν μετὰ τῶν φίλων—"and the fourth blessing is to enjoy one's youth amid one's friends." It is of the faults of crudity and selfish thoughtlessness that Euripides is thinking.

185. ὅστις: in full the sentence would run κακὸν γε θνητοῖς τὸ νέον, καὶ κακὸς ἐστὶν ὅστις ἐν τῷ νέῳ κτέ., "evil is youthfulness, and evil too is the person who . . ."

186-7. ἐγὼ δὲ ταρβῶ . . . ἀπόση: a slave (and even a resident alien) could not plead in person before the Athenian law-courts.

188. ὀφλῶ βλάβην: "pay damage," i.e. "be punished." ὀφλισκάνω is "to owe," and so "to stand to pay" something. It often takes an acc., indicating the way in which one is punished (lit. "what one owes"—hence the acc.); e.g. μωρίαν ὀφλισκάνω, "I incur a charge of folly."

189. πνέοντες: a frequent metaphor, reproduced in our use of the word "spirit" (*spiritus*, lit. "breathing").

193. πεισθεῖς: note voice.

ἀπωθῶ: tentative present.

194-9. She offers a list of suppositions which, if true, might actuate her in trying to supplant Hermione; all of these suppositions are obviously false.

200. ἐφορκίδα: used of any encumbrance which one has to drag (ἐλκεῖν) about with one.

203-4. Ironical.

γάρ, as often, implies assent to what has gone before, and then supplies a reason for that assent. "Yes, they will allow it, for they love me."

ῆ: this, not ῆν, was the correct spelling in Euripides' day for the 1st pers. sing.

205. ἐμῶν: emphatic, implying that Neoptolemus has been estranged from his wife, not because Andromache used charms, but because Hermione did *not* use hers (φίλτρον, l. 207).

207. καὶ τόδ': that is, τὸ ξυνεῖναι ἐπιτηδεύειν εἶναι, which is implied in the preceding line.

208. ἀρεταί: notice the rare crasis for αἱ ἀρεταί.

209 sq.: i.e. as soon as ever you are annoyed, you dilate on the glories of Sparta, and of Menelaus, and so make your husband

weary of you. "Whereas," says Andromache in effect, "you ought to put up with anything."

ἡ . . . πόλις μέγ' ἑστί: lit. "the Laconian city is a great thing" (hence the neuter).

Σκύρον: the island on which Neoptolemus was born.

211. πλουταῖς: *i.e.* "you make a vaunt of your wealth."

οὐ πλουτοῦσι: short for τοῖς οὐ πλουτοῦσι.

212. ταῦτα: acc. of reference—"it is because of *this* that . . ." ταῦτα is put first for emphasis—"it is not my drugs, but your own folly, which have alienated him."

215. χιόνι . . . κατέρρυντον: not "watered by snow-water," but "on which the snow descends."

216. ἴνα: "where"; cp. l. 168 (*note*).

217. κοινοῦμενος: added somewhat loosely. Tr. "by turns." Notice that Andromache refers to polygamy as being strange to her as well as to Hermione. The Trojans of that age, unlike Orientals of Euripides' time, were monogamists. Priam is the only person of whom *polygamy* is asserted in the *Iliad*. But irregular connexions were far from being unknown. See ll. 222-5.

218-19. "If you *had* killed them, it would have been thought you did it from lustful jealousy, a reproach which would then have attached itself to all women." Euripides, who always understands the female point of view, even when he appears least sympathetic, often refers feelingly to the fact that all women suffer for the fault of one. Then, as now, such a remark as "she is a disgrace to her sex" would sound natural; then, as now, "*he* is a disgrace to *his* sex" would be so novel as to be barely intelligible.

220. αἰσχρόν γε: sc. ἂν ᾦν—"that would have been shameful."

χείρον' ἀρσένων: χείρον' agrees with νόσον, so that the "weakness" is said to be "worse than men"—a short way of saying "worse than the weakness of men."

νόσον ταύτην: this fierce jealousy about λέχος.

221. προὔστημεν: the "gnomic" aorist, referring to a general rule ("We stand in front of it," *i.e.* "we disguise it"). This "gnomic" aorist should always be translated by the English (so-called) present ("we disguise," etc.). The fact is that the one verb is no more past than the other is present. The aorist originally had no time signification at all (*ἀόριστος* means "undefined"), and this is still the case in all moods except the indic. λῦσαι (except in *or. obl.*) can be used of the future or present quite as well as of the past. And in the same way our "present"

has usually no time significance—if it has any, it is past. For example, “I go” does not mean that at this moment I am executing certain movements. If we mean that, we say “I am going”—the periphrastic pres. “I go,” means I have a habit of going, and all the real information it gives is that I have gone several times in the *past* and intend to do so in the *future*. Obviously such a sentence as “I attend church every Sunday” cannot refer merely to present time.

222-7. This strange passage may probably be taken as embodying Euripides' own opinions about wifely duty. He sympathised fully with women and understood their troubles, but seems to have shared the contemporary view that the wife was distinctly the inferior of the husband and should bow to him in all things.

The artless libel upon Hector is almost amusing. There is no hint of any such thing in the *Iliad*; he is the ideal husband as well as the ideal champion of his country. But Homer (*Il.* v. 70-71) tells us that the Trojan lady Theano showed her affection for her husband Antenor in the way here mentioned.

222. τὴν σὴν χάριν: χάριν is acc. of “reference”—“for love of thee.” σὴν = σοῦ, which would be obj. gen.

223. καὶ ξυνήρων: “so far from being spiteful towards these rivals, I actually (καὶ) fell in love with them for your sake.” ξυνήρων εἰ σφάλλοι is the regular construction to express indefinite-frequency in past time.

229. τὴν τεκοῦσαν: Helen, who was wedded to Menelaus, Paris, Deiphobus, Menelaus again, and finally to Achilles (in the Islands of the Blest).

232. προσίσταται: lit. “it stands beside you,” “is not opposed to you,” and so “is agreeable to you.” “In so far as it is quite to your liking, so far be persuaded to . . .”

233. τόσονδε: corresponding to ὅσον in the last line.

τῇδε συμβῆναι λόγοις: “to come to an agreement in words,” i.e. to discuss the matter with a view to some *modus vivendi*.

234. σεμνομυθεῖς: σεμνός always means “solemn,” whether (i) = “awe-inspiring,” or (ii) = “puritanical,” “priggish.” Euripides is fond of using it in the latter sense, as here (“Why do you give yourself such airs in your talk?”), where the accusation of priggishness is explained in the next line.

235. τὰμά: “my conduct,” or “my character”; little more than ἐγώ.

236 sq. This form of dialogue, in which each of the two speakers has one line only at a time, is called στιχομυθία.

"talking by lines" (*στίχος* = "line"; cp. "distich"). Its peculiarities are: (i) Each line has one telling point, which is well and clearly brought out; (ii) one speaker frequently continues the construction used by the other in the preceding line; (iii) particles, used with great force and elegance, are abundant; (iv) a speaker often continues his sentence on into his next line, without noticing the intervening remark of his interlocutor; (v) the language is terse and often brilliantly idiomatic.

236. οὐκουν . . . γε: understand *σώφρων* *εἰ* from the last line. "Thou art not chaste in thy present remarks at any rate." *ἐφ' οἷς* is short for *ἐπ' ἐκείνους ἐφ' οἷς*. See Appendix.

238. I.e., *though* thou art young thou dost talk of shameful topics.

239. σὺ δ' οὐ λέγεις γε: "but *you* do not merely *talk*."

240. οὐκ αὖ: Paley's note is excellent: "'What, *Love* again? Go and bear your disappointment about it in silence.' The verse is briefly put, because the limits of the *στιχομυθία* necessitate such a compendious way of speaking."

240. *πέρ:* in tragedy it is common to have a *dissyllabic* preposition following its case. When it does, the accent of the preposition is thrown back upon the first syllable, and the word is almost always at the end of the line.

241. τί δ': "Why?" That is, why should I chafe in silence and not proclaim my wrongs aloud, since matters of the heart (*ταῦτα*) are of the highest importance to women, to you Trojans as well as to us Greeks (*πανταχοῦ*)? For the remark *γυναῖξί ταῦτα πρόωτα* cp. ll. 904-5 and note.

This is a pure iambic line (see *Intro.*, § 7).

242. γε: see Appendix for this interesting word. "Yes, when they indulge in them honourably."

μή οὐ: pronounced as one syllable by *synizesis* (*συνίξεις* = "collapse").

οὐ καλά: Andromache answers as if Neoptolemus by *πρόωτα* had meant *καλά* ("Are not such rights honourable ones?") "Yes, they are honourable if women handle them in the proper spirit, but the whole thing becomes a disgrace to women if they adopt a sordid attitude towards them." Euripides shows that love, though a fundamental thing, is also such a delicate matter that according to the point of view one adopts towards it it may become the highest or the lowest interest of humanity.

243 *sq.* Hermione has just appealed to the feelings of universal womanhood (*πανταχοῦ*, l. 241). Now (l. 243), finding that she is being refuted on such broad ground, she falls back upon her

well-worn gibe; but Andromache (l. 244) keeps her to the ground she has herself taken up. Then the other (l. 245) grows still more illogical; she passes beyond taunts to spiteful threats..

247. **μισοῦν**: acc. agreeing with *ἀγαλμα* in the last line.

γέ: indicating assent to the other's remark, but adding a rider: "Yes, I do see it, *but* it (*i.e.* she) hates . . ."

φόνος: poetical use of dative to express cause.

249. This line may be taken in two ways: (i) "Dost thou wish to go deeper still into my miseries?" *πρόσω* would then mean "going farther *into* the subject." (ii) "Hast thou the effrontery even to hint at the woes of my family?" *πρόσω* would then imply "standing at a distance and touching my woes: timidly at arm's length." The first alternative is more likely, as Andromache has gone a step farther by mentioning Helen.

250. Ironical, because she has said enough to sting. Thus in the *Hecuba*, when Polymestor has been threatening Agamemnon with an evil death, Agamemnon tells his attendants to shut Polymestor's mouth, and the captive replies, *ἐγκλείετ' ἐλρηται γάρ*—"shut my mouth if you will, for I have said my say."

251. **ἐκείνο**: looking forward, as often, to an explanatory clause, which in this case does not come till l. 253.

252. Simply an insult. Andromache now takes no pains to conciliate Hermione.

254. **εἰ δὲ μή**: negatives **μή** *θανοῦμαι*; lit. "but if I shall not die," *i.e.* "if you *do* mean to slay me, I will *not* leave the shrine."

θανοῦμαι: beware of translating *θνήσκω* invariably as "die." It often means "be killed," and is used regularly as the passive of *κτείνω* in Attic, to which *κτείνομαι* is almost unknown. In the same way *κείμαι* often serves as passive to *τίθημι*, and should be translated so.

255. **ὥς τοῦτ' ἄρα**: understand *γινῶθι*—"know that. . ."

256. **ἐκδώσω**: "give up." The usual meaning of *ἐκδίδωμι* is "give in marriage." See l. 344.

με: for *ἐμαντήν*.

258. **δ' οὖν**: see Appendix. "Get thee to thy burning," "burn on." *δῆτα* is used in precisely the same way.

θεοί: one syllable by synizesis, very common in the case of this word. So *θεᾶς* in l. 260.

259. **ἀλγηδόνας**: governed by *προσείσω* in l. 257.

260. **ἢ μέτεσι σε**: this, of course, was the reason for taking refuge in a temple or holy precinct. Violence done upon a refugee was sacrilege in such a place, and would be punished by the outraged deity.

261. σκληρόν: not merely "hard," but "stubborn," "inflexible."
 θράσος: abstract for concrete. "O heart of stubborn will."

262. ἔγκαρτερός: καρτερία is "enduring courage" of a passive sort. "Is it even so (δῆ)? Wilt thou show a patient front even to death?"

264. ἀλλὰ γάρ: after ἀλλά something should be understood which is the opposite of what follows γάρ. Here, for instance, "but I will not explain further, for I will hide my words."
 Translate ἀλλὰ γάρ simply by "but."

265. αὐτό probably agrees with ἔργον.

266. κάθησ' ἔδρα: "sit there in suppliant posture." ἔδρα and its cognates may mean not simply "seat" or "sitting," but "sitting in a sacred spot as a suppliant." So the use of κάθησος is not tautology. Thus Sophocles (*Oed. Tyr.* 2) says, ἔδρας θοάζετε, where θοάζετε means "ye sit."

καὶ γὰρ εἰ περίξ σ' ἔχει τηκτὸς μόλυβδος: i.e. "even if thou art fastened to thy place by molten lead"; as we would say, "even if thou art rooted to the spot." The metaphor is that of a statue fixed in its place by molten lead poured round the feet. Andromache remains as still and stubborn as a statue. Cp. *Twelfth Night*, II. iv.: "She sat like patience on a monument, smiling at grief."

269. δεινόν: sc. ἐστὶ—" 'tis shameful"; and the rest of the speech down to κακῆς (l. 273) tells what is shameful. "It is monstrous that whereas some god has established . . . nobody has yet discovered." If the constructions were quite regular we should have had οὐδένα . . . ἐξηγηκέναι, but as the sentence is long it slips back into the nom. and indic. construction.

274-308. First Stasimon (see *Intro.*, § 5). This Chorus has little apparent connexion (see *Intro.*, § 2) with the episode which it follows. But Hartung, the acute German critic, has the following remarks; "I observe two reasons for the mention of this [the judgment of Paris]. In the first place the poet wished to show, by some conspicuous example, the deadly effects of female rivalry and of the lust of men. And in the second place he wished to hint that the events of this play repeat in a fashion the doings before Troy. For Neoptolemus receives the legacy of his father's wickedness, Hermione, like a second Helen, brings ruin to the kingdom which has received her, Menelaus again takes up arms for a vicious woman, and Andromache, the noble wife of Hector, is on the scene, that Heaven may avenge the insults she suffers and the death of her husband at the same time."

274. ἄρ': see Appendix. Now, at last, the full meaning of the decision of Paris begins to make itself apparent.

Ἰδαίαν ἐς νάπαν: Paris fed his flocks on the slopes of Ida, a mountain near Troy.

275. τόκος: Hermes, called in Latin *Mercurius*. Maia was a daughter of Atlas; she and her six sisters at death were turned into the constellation Pleiades.

276. τρίπωλον ἄρμα: lit., "a team consisting of three young horses." ἄρμα, properly "chariot," is sometimes used of the horses. πῶλος in tragedy often means "young woman" (cp. l. 621). Translate "bringing the three fair goddesses, even as a team of young horses yoked together."

278. καλλιζυγές, "beauteously-yoked," means here no more than "beautiful." The compound is used because of ἄρμα in the last line. Cp. note on l. 43.

279. Lit., "arrayed with a fearful strife of (*i.e.* about) comeliness." κεκορυθμένον, "equipped with a κόρυς."

εὐμορφίας: governed by ἐριδι, "a quarrel about beauty."

280. βούτα: Doric form of Attic βούτου.

281-2. Note the correspondence between these two lines—the subst. νεανίαν at the end of one corresponding to the subst. αὐλάν at the end of the other; and each is preceded by a four-syllable adjective. This suggests that βοτῆρα also corresponds to ἐρημον and is used adjectivally; and probably both words are to be taken emphatically. "To the steading of the neatherd, even to the young man as he tended his flocks in solitude, and to the cot which was his dwelling-place in the wild."

281. ἀμφί: lit. "around"—they came and stood beside him.

284. ταί: old form of αἰ, used by Homer.

νάπος: gov. without preposition by a verb of motion, as often in poetry.

οὔρειαν: Doric for οὔρειων.

285. πιδάκων: Homer often calls Mount Ida πολυπίδαξ (translated by Pennyson in *Oenone* as "many-fountained Ida").

νίψαν: = ἐνίψαν. This omission of the augment is confined in Attic to tragedy, and is only used in narrative passages. Thus in iambs it is only found in the long Messenger's speeches (ῥήσεις), and in lyrics like the present. It is very common in the Homeric poems, which are almost entirely narrative.

286. ἔβαν: ἔβησαν.

Πριαμίδαν: see note on νάπος (l. 284). The "son of Priam" is, of course, Paris.

ὑπερβολαῖς κτε': lit., "vying with one another in excesses of spiteful words," *i.e.* "in their rivalry striving to outdo one another in bitter speech."

290. Κύπρις: *i.e.* Aphrodite, called Κύπρις from the name of Cyprus, where she was worshipped with especial reverence. The promise was that if Paris gave her the prize she would give him the most beautiful wife in the world.

εἶλε: intrans., "was victorious."

292. σύγχυσιν: acc. in apposition to the whole preceding sentence; the promise of Aphrodite meant ruin. See note on l. 1241.

294. ὑπὲρ κεφαλὰν ἔβαλεν: *i.e.* had raised him high and flung him to the earth. ὑπὲρ κεφ. indicates force and ruthlessness.

κακόν; goes with μόρον (next line).

295. νιν: acc. governed by καταεἶν.

θεσπεσίῳ δάφνῳ: the laurel is called "divine" because it was sacred to Phoebus, the god of inspiration and of prophecy. Cassandra had been endowed by him with the gift of prophecy, and is here depicted as foretelling the doom of Troy from her oracular seat in the temple of Phoebus, which was always decorated with laurel.

(This explanation seems better than the favourite view, which takes δάφνῳ as referring to a great old laurel which grew beside the altar in Priam's courtyard. παρὰ θεσπ. δάφν. has little force if we take the passage in this way.)

298. κτανεῖν: depends on βοάσῃ, which = βοῶσα ἐκέλευσεν. For the omission of the augment in βοάσῃ see note on l. 285.

299. λάβαν: acc. in apposition with νιν.

304. ἔσχῃς ἄν: not "you would have retained" your old position, which would require εἶχῃς ἄν. ἔσχον regularly means "I got." So here, "you would have got" in due time a throne in the palace—*i.e.* you would have succeeded with Hector, on the death of Priam, to the throne of Troy.

305. παρέλυσε: the subject is probably Κασσάνδρα.

306. Τρωῖαν: understand γῆν.

307-8. λέχῃ, κτε': Euripides always feels for the sufferings of the obscure and humble who have no voice in the ordering of events, and yet suffer most deeply in the end. The same idea is expressed (more carelessly) by Horace (*Ep.* I. ii. 14) in words which have passed into a proverb: *Quicquid delirant reges, plectuntur Achivi*—"Whatever folly the kings commit, the Greeks (*i.e.* the common people) pay for it."

309. Enter Menelaus, bringing in Andromache's son Molottus,

and followed by attendants. Menelaus is almost always (the *Helena* of Euripides displays a striking exception) painted by the tragedians as an odious wretch, cruel, treacherous, and cowardly—in short, a typical Spartan of the day, as seen by Athenians. In Homer, Menelaus is totally different—brave, unassuming, and in every way amiable.

σὸν παῖδ': the little son of Andromache and Neoptolemus, called Molottus according to the MS. (in the list of *dramatis personæ*), not Molossus, a spelling which is probably due to l. 1248. The name does not occur in the play itself.

310. λάθρα θυγατρός: "without my daughter's knowledge."

311-12. A sneer. Andromache had not thought the goddess strong enough to protect the boy; she has trusted to her own devices, and is deservedly circumvented.

313. τοῦδε: ὅδε, etc., are often used in tragedy as = ἐγώ, etc.

318. ἦν: cognate acc. with ἀμαρτάνεις.

319. μυρίοισι: ethic dat. "for multitudes." Tr. "in the case of countless men."

320. οὐδὲν γεγῶσι: "who are nothing worth." γεγώς, lit. "having been born," is often used as a synonym for ὦν. Euripides is fond of using οὐδέν in speaking of moral or intellectual worthlessness. He even uses the plural οὐδένες, "nobodies." Cp. l. 700.

μέγαν: predicative—"thou hast puffed up their life to greatness."

321. ἀληθείας ὕπο: the personal construction implies the personification of Truth; so with Falsehood in the next line. "Those to whom Truth gives their glory."

322. εὐδαιμονίζω: the object is ἐκείνους, understood as antecedent to οἱς.

τοὺς δ' ὕπο ψευδῶν: supply ἔχοντας τὴν εὐκλειαν, "those who derive their glory from falsehood." ἔχοντας is omitted, because it is implied in the last line, ἐκείνους οἱς ἔστι being equivalent to τοὺς ἔχοντας. Then τοὺς ἔχοντας is governed by ἀξιῶσω, and ἔχειν is an explanatory infinitive limiting ἀξιῶσω, "I will not think them worthy to have." The object to ἔχειν is μηδέν (implied in οὐκ ἀξιῶσω), and μηδέν again is qualified by πλὴν τύχῃ φρονεῖν δοκεῖν. τύχῃ φρονεῖν depends upon δοκεῖν. Lit. "those whose glory is derived from truth I deem happy. But I will not think those whose glory is derived from falsehood to be worthy to have anything except the being thought wise by accident." They do sometimes show sense, but only by chance; they have no deep wisdom. δοκεῖν is not simply "to seem" (that would imply

that they were *not* really "wise by chance"), but "to be thought." Andromache means, "If I had my way, their reputation would be limited to notoriety on the score of a lucky guess or two." This somewhat obscure remark is levelled at the Spartans as a whole, and is a prelude to the electrifying speech in ll. 445-63.

324. **στρατηγῶν**: participle from *στρατηγέω*, not to be confused with gen. pl. of *στρατηγός*.

325. **ᾧδε φαῦλος**: "as poor a creature as you are showing yourself to be."

326. **ὅστις**: "seeing that you . . .," like *ἥτις* in l. 8.

328. **κατέστης εἰς ἀγῶν'**: "hast entered into the lists with,"

οὐκ ἀξιώ κτέ: that is, you are not worthy the honour of having taken Troy, and Troy was dishonoured by your capturing her.

330. **ἔξωθεν**: this idea is well expressed by Burns in his well-known lines:

"The rank is but the guinea-stamp,
The man's the gowd for a' that."

331. **τὰ δ' ἐνδον**: merely a variant for *ἐνδον δέ*, lit. "but as far as regards the things within." *τά* is acc. of respect.

332. **πλήν εἴ τι πλούτῳ**: understand some such word as *ὑπερέχουσι* (suggested by the Scholiast). "Unless it be perchance (τι) that they surpass them in wealth." The ellipse is peculiar; the verb meaning "they surpass" is to be supplied from *ἴσσι* (*εἰσὶ*), "they are *no better than* all other men," as we say. *πλήν* is sometimes an adv., sometimes a conj. (as here), and sometimes a prep. (with gen.).

τοῦτο: not *πλούτος* simply, as that would of course require *οὗτος*, but probably "to excel in wealth," *τὸ ὑπερέχειν πλούτῳ*, though the verb, as noted above, is not expressed.

Notice the wonderful flexibility and lucid grace of Euripides' style. This line is so closely packed that to explain the syntax precisely microscopic examination is necessary; and yet all is so clear that any Greek child would understand instantly.

333. **διαπράνωμεν λόγους**: not "let us finish our conversation," but "let us have a complete discussion," *i.e.* "let us thrash the matter out." She proceeds to set the example by expounding the issues of the case for Menelaus' consideration. The points are important and well brought out. These quasi-legal speeches in Euripides have often been laughed at in ancient and modern times; it is hard to see why.

334. **τίθνηκα δῆ**: *δῆ* indicates that an imaginary case is put—"Let us say for the sake of argument that your daughter has had my life"—and she proceeds to explain what the consequences

will be if she *is* killed. Thus, in *Medea* 389, when Medea is debating with herself whether she shall slay her enemies or not, she says *καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις*; "Well, supposing I have killed them, what city will give me harbourage?"

334. *σὴ θυγατρὶ*: ethic dat., "suppose I am slain to please thy daughter."

335. *μιαῖφονον μύσος*: "the pollution of blood-guiltiness."

οὐκέτι: i.e. "at present she is not guilty. Let her not take the decisive step into crime."

336. *ἐν τοῖς πολλοῖς*: "in the opinion of most men."

καὶ σὺ: "as well as your daughter."

τόνδ' ἀγωνιεῖ φόνον: *ἀγών* often means "a criminal trial," and *ἀγωνίζομαι* "to be a defendant." The present phrase then means in full, "Thou wilt be a defendant in the lawsuit caused by this murder (which you are planning)." That is, "thou wilt be regarded as an accomplice."

337. *τὸ συνδρῶν γάρ σ' ἀναγκάσει χρέος*: *χρέος*, properly "debt," means here "guilt," for when you are guilty there is something you ought to *pay* (viz. the penalty: cp. *πῶνὰς ἐκτίνειν*, etc.) *τὸ συνδρῶν* qualifies *χρέος*—"the guilt which acts together with" the chief murderer (for *συνδρῶν* implies *τῇ Ἑρμῶνῃ*). So the phrase means "an accomplice's guilt." *ἀναγκάσει* means "will force thee to be regarded as in part responsible for this murder."

Translate the two lines: "And in the eyes of most men thou too wilt share the blame of this murder; for the guilty fact that thou didst help thy daughter will force thee to share the blame."

338. *ἤν δ' οὖν*: as in l. 163, these words introduce a less likely alternative. "But supposing . . ."

μὴ θανεῖν ὑπεκδράμω: when an explanatory infin. accompanies a verb of negative meaning, *μὴ* is often joined to the infin. to bring out the negative more clearly. When the main verb is itself negated, the infin. takes *οὐ μὴ*. Thus, "I did not escape death" would be *οὐχ ὑπεξέδραμον μὴ οὐ θανεῖν*.

340. *ῥᾶδως*: does not always="easily." It implies the absence of difficulty of any kind, usually (i) absence of external obstacles, when it means "easily," but sometimes (ii) absence of internal obstacles, i.e. the obstacles arising from one's own character or state of mind, when it means "without compunction," "without a struggle," "with complaisance." As a rule, "lightly" is the best word in this sense, and it may be used here.

341. *ὧδ' ἀνάνδρον*: "so unmanly" as to put up with such an outrage as the murder of his child.

342. εἰσιν οἱ: note the accent of both these words. In particular contrast with οἱ "whither," (i) οἱ "the," (ii) οἷ "who," (iii) οἱ "to him." "He will go whither he ought" means, "he will seek satisfaction from the proper parties."

οἱ χρῆ: understand *λέγει*.

343. δρῶν φανήσεται: notice the difference between the two constructions of φαίνομαι: (i) φαίνομαι ὦν "I appear (am seen) being," "I do openly," (ii) φαίνομαι εἶναι, "I appear to be" (but am not).

344. ἐκδιδούς: ἐκδίδωμι is the regular word for "to give one's daughter in marriage." Notice the tense of the participle. The use of the present here is conative (*conor*, "I try"). Andromache means "when Neoptolemus has thrust your daughter out, you will *try* to marry her to some one else (ἄλλῳ). And when you are attempting to arrange with him, what excuse for her having been divorced will you offer? (τί λέξεις;)." Then she mentions a reason which would be sound in such a case, and shows that it would not be true of Hermione.

346. ἐψεύσεται: parse carefully. She says "it will" where we should expect "it would,"—*ψευδὲς ἂν εἴη*.

349. *I.e.* Do you not see that troubles as great as I am describing threaten to come flooding upon you?

350. εὐνάς: acc. of reference with ἡδικομένην.

πόσας, though belonging syntactically to εὐνάς alone, goes in sense with the whole sentence. "How many times over would you prefer your daughter to be wronged with regard to εὐνή than, etc." As we say: "Surely you prefer that it should happen a thousand times rather than . . ."

351. ἤ: for μάλλον ἤ, "rather than."

παθεῖν: the person who πάσχει ἄν is Menelaus (not Hermione, for then Euripides would have written πάσχουσαν, corresponding to ἡδικομένην).

352. ἐπὶ μικροῖς: "for a trifling cause."

353. οὐδ': understand *χρῆ*.

357. ἐκόντες, ἄκοντες, βώμιοι: masculine, though applying to Andromache alone. When a woman, speaking of herself, uses the plural (ἡμεῖς, 355), the gender used is always masculine. But when she speaks of several women the gender is feminine.

358. αὐτοί: *mea sponte*, "without thy compulsion."

359. ἐν σοῖσι γαμβροῖς: ἐν in these cases means "before a jury consisting of . . ." Tr. here "according to the verdict of thy son-in-law." γαμβροῖς refers to Neoptolemus alone (pl. for sing. is quite common), not, as Mr. Hyslop thinks, Neoptolemus and his

kin. The only surviving relative of Neoptolemus was Peleus (cp. l. 1083, *παῖς μόνον παιδὸς μόνος*), and Peleus could not be included in the term *γαμβροί*, which could only apply to persons of Neoptolemus' own generation. *ἀπαιδῖαν*, too, shows this.

360. *βλάβῃν ὀφείλω*: lit. "owe damages," i.e. "to whom I ought to pay a penalty."

361. "Such is my attitude." The usage of *μὲν οὖν* is twofold (see Appendix). Here *μὲν* simply opposes *ἡμεῖς* to *τῆς σῆς φρενός*. *τοιοῦδε*: for gender see note on l. 357.

362. *ἐν* is to be taken both with *φρενός* and *σοῦ*.

σοῦ: partitive; "one thing *in* thee," lit. "but I fear one thing in thee in thy mind." That is, I cannot rely on your heart or judgment (which my words ought to persuade), because on a former occasion you have shown yourself a woman's slave.

Observe the abruptness with which the speech ends. Almost always these long set speeches finish in a comparatively mild way—usually with a piece of moralising, as in ll. 418-20, where see note. There are several examples of this abrupt ending in the play, e.g. ll. 383, 641. Elsewhere it is very uncommon.

364. *ὥς γυνή πρὸς ἀρσένας*: "for a woman speaking to a man." *ὥς* is used in a limiting way (cp. Sophocles *O. T.* 1118). *πιστὸς ὥς νομὲν ἀνὴρ*, "faithful, considering he is but a shepherd hind."

365. This line is generally explained, "the chastity of thy mind has shot all its shafts." This is probably wrong. *φρενός* is in that case much too loosely joined to *τὸ σῶφρον*. Euripides would probably have written *καὶ σῆς* (agreeing with *φρενός*). And by the run of the line, *φρενός* would naturally be expected to depend on *ἔξερόξενσεν*. Moreover, in these two-line comments of the Chorus the second line usually explains the first, often repeating it in other words. So here, l. 365 should explain *ἄγαν*. This connexion is given to some extent by the explanation quoted above: "You have said *too much* . . . and have expended *all* your shafts." But the connexion is only procured by laying upon *ἐξ*. (= "totally") more stress than it can naturally bear.

In view of these considerations it would be better to take *φρενός* as the emphatic word. "And thy chastity has shot beyond the bounds of *prudence*." "Your remarks may be true, but in so far as they are imprudently strong, they are excessive."

368. *ἔτου τις κτέ*: "the object of the moment."

369. *Τροίαν θῆν*: *ἐκάστω* shows that a general rule is meant.

Troy and its story are already half-way towards becoming the proverb for difficulty which they were in later times. Thus in Theocritus (xv. 62) there is an amusing scene where some ladies are trying to gain admission to the palace on a festival day and are sorely jostled by the crowd. They ask an old woman whether it is possible to get in, and she replies sapiently:

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,

καλλίστα παίδων πείρα θὴν πάντα τελεῖται.

"Yes, if you try. Trying got the Greeks inside Troy, my dear. It's trying that does everything." It is like our use of "Waterloo" for the supreme test of ability.

370. *θυγατρί*: governed by *σύμμαχος* (next line).

τάδε: explained by *λέχους στέρεσθαι* (next line).

372. *ἄν*: (note breathing) = ἃ ἄν.

375. *τοὺς ἐμούς*: alluding to Hermione.

πρός: adverbial use, "besides."

376-7. A paraphrase of the proverb *κοινὰ τὰ τῶν φίλων*, an expression of which Plato was particularly fond. Martial in one of his epigrams (V. xlii. 7, 8) has the fine distich—

Extra fortunam est quicquid donatur amicis;

Quas dederis, solas semper habebis opes.

"The only wealth you can never lose is that which you have given away."

377. *κοινὰ*: predicative. "Their goods are held in common."

378. *μένων*: indicates the mistaken action which would involve his failure to "arrange his affairs as well as possible." "If, by waiting for the absent one . . ."

ἄποντας: again pl. for sing. (sc. Neoptolemus).

379. *φαῦλος*: he repeats the word which Andromache had flung at him in l. 325. "You say I am a poor creature. If I were to do as you ask and wait for Neoptolemus, your abuse would be deserved." Menelaus prides himself on being "no fool."

382. *σοῦ οὐ θελούσης*: "if thou refusest." In spite of the conditional nature of the clause, *οὐ* and not *μή* is used, because *οὐ θέλω* is practically one verb.

τόνδε: last syllable lengthened before *κτενῶ*.

383. *δυοῖν*: gen. governed by *θατέρῳ*, which in turn is governed by *ἀνάγκη*. Lit. "There is a necessity to one of the two."

384-5. *αἵρεσιν βίου*: not "choice of life" in the sense which it would naturally bear in prose, viz., "selection of life (rather than death) to be my portion," but "choice about life," i.e. "necessity of choosing whether I shall let my son or myself live."

λαχοῦσα : "if I get" life. The participle often stands for an if-clause.

388. καίνεις : 'ingressive' pres., "Why dost thou set about slaying me?"

τοῦ : = τίνος.

ποῖαν πόλιν προῦδωκα : a typical offence which would appeal to Menelaus as a public man.

389. τίνα σὼν κτέ : two typical offences which would appeal to Menelaus as a private individual.

* 390. βίη : usually the violence implied in βίη is exercised *by* the subject of the verb ; here it is exercised *upon* the subject.

391. δεσπόταισι : Neoptolemus only, to whom also κείνον refers.

392. τὴν ἀρχήν : "the source."

396. ἄχθει τάδε : the first burden of her own captivity.

397. ποσίν : "the troubles at my feet" are of course those immediately pressing on her. Distinguish carefully between this word (dat. pl. of ποῖς) and πόσιν (acc. sing. of πόσις). An Athenian audience had a perfect ear, and would never make any confusion. There is a passage in a Greek love-poem which illustrates the importance of accent in this particular case :

... ἐγὼ δ' ἔσοπτρον εἶην
 ὅπως αἰ βλέψῃς με·
 ἐγὼ χιτῶν γενοίμην
 ὅπως αἰ φορῇς με·
 ... καὶ σάνδαλον γενοίμην
 μόνον ποσὶν πατεῖ με.

"But would that *I* were a mirror that thou mightest always gaze on me, or a garment that thou mightest bear me ever about thee . . . nay, would I might be even a shoe, so that thou mightest press me with thy foot!" If ποσίν were taken as πόσιν the line would mean, "if only thou wilt trample on me *as thy husband*."

399. σφαγὰς τροχηλάτους : see note on ll. 107-8.

401. ἐπ' : governs ναῦς.

402. κόμης : ablatival gen. ; "by the hair."

403. φονεύσιν : poetical inaccuracy. She had married the *son* of Achilles who killed Hector.

405. παρελθούσας : "past."

406. "This boy alone (*εἰς*) was left to me."

ὀφθαλμός : the most precious thing. Mr. Hyslop well compares our phrase "the apple of the eye." Tr. "the light of my life."

407. οἷς δοκεῖ τάδε : perhaps not so feeble a remark as it appears at first sight. The colourless official δοκεῖ well expresses

the despair felt by obscure, helpless victims of a machine-like government like that of Sparta.

408. οὐ δῆτα: "certainly not."

τοῦμοῦ γε οὐνεκα βίου: lit. "he shall not be slain for the sake of my life at any rate," i.e. "if he is slain, it shall not be because I would not die to save his life." "Not if the sacrifice of my wretched life can prevent it." Thus ἐμοῦ γε οὐνεκα νικήσει, "he will win if it depends on me to prevent him."

410. Sc. τὸ μὴ θανεῖν βνείδος ἐστὶν ἐμολ.

411. ἰδοῦ: at the word she comes forward from the shrine. ἰδοῦ is often used (especially in comedy "There!") to draw attention to one's obedience to a command. Tr. ἰδοῦ . . . ἦδε, "lo, behold me!"

προλείπω . . . χεῖρα: "I leave the altar and give myself into your hands."

412. These infinitives are explanatory, lit. "I give myself up for killing . . ." They may be translated by passives. Thus in English "a house to let" means "a house for letting." "To be let" is a solecism.

ἀπαρτῆσαι δέρην: "to hang," lit. "to suspend the neck."

414. "Αἰδην: originally the name of the Infernal God ("the unseen one"), and later of the place over which he ruled. Thus the Greeks wrote either *eis* (etc.), Αἰδην or *eis* (etc.), Αἰδου (sc. δόμου). In Latin and English *Hades* always means the place, though Milton, in enumerating the deities who stood around the throne of Chaos, tells us of—

Orcus and *Ades*, and the dreaded name

Of Demogorgon.

416. διὰ φιλημάτων ἰών: the same idiom occurs in l. 175, where see the note. Mr. Hyslop translates this phrase literally "to come to kissing terms." It means little more than simply "kissing."

418-19. πᾶσι, κτέ: "for all men, children are their very life." ἀρα: see Appendix. "I never fully felt it before" (Paley).

419. αὐτά: sc. τέκνα, "them."

420. ἦσσαν μὲν ἀλγεί: "he feels less pain" because he is never tortured by the anxiety caused by children. The poet often discusses the question whether it is better to have the happiness and the care brought by children or to live single and childless.

δυστυχῶν δ' εὐδαιμονεῖ: "but his very happiness is a misfortune." The happiness is that just specified (see last note). It is a misfortune to be saved trouble when that trouble is part of the blessing of children.

This is one of the paradoxical statements of which Euripides is fond. Thus, in the *Alcestis* (l. 142), the handmaid reports of her mistress—

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι,

"thou may'st say she is both alive and dead," explaining afterwards that Alcestis is alive, but near to dying. Aristophanes ridicules this trick of style.

421. **ῥκτεπ' ἀκούσας**: *ῥκτεπα* is "instantaneous" aorist, used of time immediately preceding the moment of speaking. As soon as Andromache has spoken, the Chorus experience a sensation of pity, and then tell her of it. The "instantaneous" aorist should always be translated by the present. It is confined to verbs expressing emotion or action of the mind.

οἰκτρά repeats the root found in *ῥκτεπα*. "Pity do thy words arouse in me, for pity is the meed of woe which all men give."

422. A pure iambic line.

ἄποροις: ethic dat. governed by *οἰκτρά*. "Are pitiful in the eyes of all men," *i.e.* "All men pity woe."

κυρῇ: *so. ὁ δυστυχῶν*, "Even if the sufferer be a stranger," as Andromache is to the Chorus.

425. **μοι**: ethic dat., "Seize, I bid ye."

427. **ἁγνόν**: not otiose; since it is holy, Menelaus has not dared to seize Andromache before she has left its shelter.

428. **προὔτεινα παιδὸς θάνατον**: *i.e.* "dangled before thee like a bait (l. 264) threats of thy son's death." We should say "used thy son's life as a bait."

430. Lit. "know that thy circumstances are in this condition," *i.e.* "that thy fate is death."

431-2. An excellent example of the way in which official cruelty veils itself under a pretence of legality. Even the worst scoundrels use language more or less specious (see l. 438). No one says, like Richard the Third (l. i. 30), "I am determined to be a villain." Menelaus does not actually say, "Now that I have got you both I will kill you both." He tries to trump up some theory that he has a right to one life and Hermione a right to the other. (Notice the specious collocation *παῖδες . . . παῖς*.) "If we do commit two murders, you shall have the gratification of knowing that there are the correct number of murderers."

432. **ἦν τε . . . ἦν τε**: for *εἶτε . . . εἶτε*, since *ἦν* (*ἔδν*) replaces *εἰ* when future contingency (cp. *κρίνει*) is meant.

433. **ἔρπε**: avoid translating *ἔρπω* always by "crawl" (though the verb is connected with *serpo*). In the *Prometheus* of Aeschylus

Prometheus uses the word of Io, who was driven in headlong flight by a gadfly.

εἰς ἐλευθέρους: to be taken with ὑβριζεῖν in next line.

435. ὑπῆλθες: ὑπό in composition frequently means "secretly." Cp. ὑπήγαγον (428).

437. Εὐρώτα: the Eurotas was the river of Sparta.

438. τοὺς παθόντας ἀντιδρᾶν: "(it is wise,—see l. 437) that those who have endured wrong should inflict it in return."

439. ἔχειν: sc. τὰ θεῖα (nom.), "Dost think the heavenly powers have no justice?"

440. τάδ': the execution of the divine justice (last line).

441. νεοσσόν: Andromache compares herself to a mother-bird (πιτερῶν), and Molottus to her chickens. The metaphor seems somewhat grotesque in modern speech, but did not in earlier English. Cp. *Macbeth* (IV. iii.):

What, all my pretty *chickens* and their dam,
At one fell swoop!

A still more solemn instance occurs in St. Luke xiii. 34: "O Jerusalem, Jerusalem, which killest the prophets, and stonest them that are sent unto thee; how often would I have gathered thy children together, *as a hen doth gather her brood under her wings*, and ye would not!"

442. οὐ δῆτα: "certainly not." Menelaus is still determined that the murder shall be quite regular. At οὐ δῆτα we may suppose that Andromache shows returning hope, only to have it dashed to the ground by the next words. By saying ἦν θέλη the Spartan king affects to regard the fate of Molottus as still doubtful. Truly "a most delicate monster!"

443. τί δ' οὐ καταστίνω: i.e. "surely I ought." Paley has a good note: "Why do I not at once commence the *θρήνος* over you, as over a corpse, if you are to be given up to the tender mercies of Hermione?"

444. The polished brutality of this line almost defies analysis. *θρασύα*, emphasised by γε, is the important word (see Appendix). Lit. "It is not a *bold* hope which awaits him"; that is, "Yes, I fear you must not entertain *very* great hopes of his life." Unfortunately the actor's mask could not show the false grin appropriate to this speech.

445. The effect of this famous speech on the Athenian audience, coming as it does as the climax to a scene of Spartan oppression, and containing a stinging indictment of the Spartan national character, must have been electric. Its eloquence is truly Attic, in spite of its passion; for it is simple, clear, and straightforward.

Reproaches and defiant words follow one another like the blows of a skilful boxer—quick, clean, and straight from the shoulder. Now that Andromache has lost all hope, she changes from the shrinking woman of the last few lines to a fearless champion.

It must be confessed, however, that the speech is not dramatically probable. The accusations against Sparta are only appropriate to the poet's own day; it was probably of this speech in particular that Prof. Mahaffy was thinking when he said that the play "had the air of a political pamphlet." See *Intro.*, § 12.

Many portions of the speech show a strange resemblance, both in spirit and in diction, to the great denunciation of the scribes and Pharisees in St. Matt. xxiii. 2-36: there are in both passages references (i) to the *undeserved reputation* of the offenders (cp. Matt. vv. 5-7 with l. 449); (ii) to their *equivocation* (Matt. vv. 16-18 and ll. 446-9, *δόλια . . . φρονοῦντες*); (iii) to their *avarice* (Matt. v. 25 and l. 451); (iv) to their *oppression of helpless women* (Matt. v. 14 and l. 458); (v) to their *lying professions* (Matt. v. 3 and ll. 450-1); and even (vi) to the *damnation which they deserve* (Matt. v. 33 and l. 453, *δλοισθε*—a very strong word). Notice also the correspondence between ll. 330-1 and Matt. vv. 25-28 (quoted in part by Mr. Hyslop).

446. *βουλευτήρια*: the thing put for the person. "Ye whose counsels are full of guile."

447. *ψευδῶν ἀνακτες*: it is not uncommon in tragedy for a man to be called "lord" of that in the use or study of which he is skilled (cp. Vergil, *Aen.* x. 176, *cui sidera parent*, of a diviner). Thus Euripides (*Cyclops* 86) calls oarsmen *κώπης ἀνακτες*. For the present phrase cp. Mr. Stephen Phillips (*Ulysses*, Prologue): "A hunter, and at need a *lord of lies*."

448. *Δικτὰ κοῦδὲν ὑγιές*: all governed, like *πάν*, by *φρονοῦντες*. *οὔδὲν ὑγιές* is a regular phrase for "unsound," "not genuine," "lying."

449. *εὐτυχεῖτ' ἄν' Ἑλλάδα*: in Euripides' time Sparta was by far the greatest land-power of Greece, just as Athens was the sovereign of the sea. There is probably also a reference to the high reputation of the Spartans.

450. *πλείστοι φόνοι*: this is supposed by some to refer to the murder of the Plataean prisoners after the capture (B.C. 427) of their city by the Spartans during the Peloponnesian war (B.C. 431-404). Others understand a reference to "the Guilt of Taenarum" (*τὸ Ταινάριον ἄγος*). Thucydides tells us that certain Helots had taken refuge in the temple of Poseidon at Taenarum

in Laconia; the Spartans induced the fugitives to leave the sanctuary and then butchered them. In any case the words correctly describe the callous indifference of the Spartans to bloodshed.

453. *ἄλοισθ'*: used in other passages also as the climax to a torrent of denunciation. "Curses upon you!"

454. *δέδοκται*: governs both *ἐμοί* and *σοί*.

κεῖνα γάρ κτί: *κεῖνα* is the emphatic word. "Not you, but my former miseries, brought the downfall of my happiness." It is a pathetic touch. Andromache is steeled against fate, for her heart died long ago. She has survived all her happiness except that which was centred in her boy (l. 406), and now that he too is to be taken she feels that the bitterness of death is past.

455. *ῥθ*: *sc. ὅτε*. She proceeds to explain *κεῖνα*, and one would expect her to say "the destruction of my home and the death of my husband." The slight breakdown of syntax may be explained as arising from the fusion of two constructions into one:—(i) *κεῖνα γὰρ μ' ἀπώλεσεν, ἥ τε πόλεως ἄλωσης καὶ ὁ Ἐκτορος θάνατος*; (ii) *τότε γὰρ ἀπωλόμην, ὅτε ἡ τάλαινα κτέ*.

456-7. *ῥς . . . σε κακόν*: notice the picturesque and withering vigour of this reminiscence. Hector and the Trojans repeatedly routed the Greeks while Achilles refrained from combat.

ναύτην ἔθηκεν: *i.e.* "made thee take refuge in the ships." The Greek fleet was drawn up on the beach, and in the greatest rout of all the Greeks were forced to mount their vessels and use them as a fortification. Book XIII. of the *Iliad* was called by the ancients *ἡ ἐπὶ νηυσὶ μάχη*, "the battle at the ships" (*νηυσὶ* is a Homeric form = *ναυσὶ*).

458. *ἐς γυναῖκα*: with *φάvels*.

459. *ἀθώπευτον*: sing., though it applies to both *σέ* and *παῖδα*, because *καὶ παῖδα σὴν* is an afterthought.

460. *γλώσσης*: an ablative gen. such as is used with verbs or adj. implying deficiency or want (as here *ἀθώπευτον*), and so often with adj. compounded with *ἀ-* privative.

461. *πέφυκας*: = simply *εἶ*.

462. *ἤμεις*: understand, not *πεφύκαμεν* (= *έσμεν*) from the preceding *πέφυκας*, which would be untrue, but *ἤμεν*.

463. *πράξειας ἄν*: understand *κακῶς*. The optative is potential; "thou too may'st fare ill."

466. *ἀμφιμάτορας κόρους*: "boys with two mothers" is an oddly condensed expression for "boys whose mothers have rivals in their husband's affections." The Chorus are thinking more of the position of the adults than of the children, as is shown by

what follows; they are led to throw their remark into this form because of the importance of Molottus in the last episode.

468. **ἔριν**: in apposition with *κόρους*.

469. **μοι**: ethic dat., "I would have a husband love one wife."

γάμοις ἀκώνητον ἀνδρός: Paley takes this to mean "unshared by the man's marriage with another." *γάμοις* then will apply to other ties, such as Neoptolemus' affection for Andromache.

471. **δίπτυχοι τυραννίδες**: a side-glance at the Spartan custom.

474. **μῆας**: *sc.* *τυραννίδος*.

ἀμείνονες: litotes (understatement). *οὐκ ἀμείνονες* = *χείρονες*.

φέρειν: explanatory infin. He says "to bear" because kingship of any sort was to an Athenian mind an evil. Cp. *ἄχθος τ' ἐπ' ἄχθει* in next line.

476-7. The Scholiast quotes Hesiod, *Works and Days*, l. 26: *καὶ πτωχὸς πτωχῷ φθονεῖ καὶ δοῖδος δοιδῷ*: "poor man envies poor man, poet envies poet." "The Muses love to bring about strife between two fellow-craftsmen of the strains of song."

480. **κατὰ πηδαλίων**: "against the rudder" means, according to the Scholiast (*ἐστὶ* understood), "unfavourable to good steering."

διδύμα γνώμα: Doric for *διδύμη γνώμη*. Understand, from l. 474, *οὐ μῆας ἀμείνων (ἐστὶ)*.

481. **ἄθρόον**: *i.e.* when gathered together to deliberate.

482. **φαυλοτέρας κτέ**: "is worse than a single intellect, even though it be of less wisdom, if only it have supreme power." Lit. "than the poorer mind of one man ruling absolutely." This is a clear hint at the extremely democratic methods in vogue at Athens. Euripides implies that his countrymen would do well to centralise political power.

484. **δ δύνασις**: "which is a power." *δ* refers to the system that one man should rule, implied in the last line.

485. **θέλωσι**: refers to the same person as *ένός*. The change from pl. to sing. is not harsh, for one may speak with equal clearness either of a class or of a single typical member of the class. In ll. 179-80, as Mr. Hyslop points out, we have the reverse change.

486. **ἔδειξεν**: she has shown the truth of these remarks.

στρατηλάτα: Doric = *στρατηλάτου*.

487. **Μενέλα**: genitive as if there were a nominative *Μενέλας*, with Doric gen. *Μενέλα*.

διὰ πυρός ἦλθε: "She has gone through fire," "she has trod a path of fire" (*i.e.* fury). Tr. "She hath fallen in fiery rage upon her rival" (for *ἐτέρῃ* = definitely "the other").

490. *ὑπερ*: poetical use, in the sense "because of."

494-500. As Andromache and Molottus come upon the stage again the Chorus begin to chant in anapaests, to the rhythm of which the actors moved.

καὶ μὴν: indicates that the two victims are just coming into sight. See Appendix.

495. *ἑδῶτος*: probably Molottus was bound to his mother.

496. *ψήφῳ*: *ψῆφος* is literally "a pebble." Pebbles were used for voting. Thus arises the meaning "vote" and (in trials) "verdict."

499. *ὑπερθνήσκεις*: "art about to be slain *on account of*." See note on l. 490.

501. *βασυλεύσιν*: ethic dat., "guilty of no action *against* these princely ones."

502-44. A lyric dialogue of this mournful type is called (i) a *θρήνος* when the speakers are actors only, as here; (ii) a *κομιμός* when the Chorus take part, as in ll. 1186-1225.

502. *χέρας*: acc. of the part affected.

503. *κατὰ γαίης*: "down under the earth," i.e. "to Hades, the grave."

504 *sqq.* The introduction of a child-actor was unusual (see *Introd.*, § 3). Euripides seems to have used it more frequently than his predecessors. It is always done to heighten the pathos of a scene.

505. *πτέρυγι*: the same metaphor is implied as that in l. 441.

510. *ὁ φίλος*: occasionally in poetry nom. is put for voc.

511. *ἀμφί*: "at."

512. *νεκρὸς . . . σὺν νεκρῷ*: It is a mannerism of the poet to place different forms of the same word in close juxtaposition. Here it is inoffensive, but in another place (*Bacchae* 1073) he says of a tree *ὀρθή δ' ἐς ὀρθὸν ἀθέρ' ἐστηρίξετο*—"it stood up *straight* into the *straight* air," apparently.

515. *ἐποχθόνιοι*: adj. for adv. or adverbial phrase.

516-19: Menelaus has not yet forgotten his illegal fiction; and again we have the collocation *παῖδα . . . παῖς*.

521. After *μεγάλη* understand *ἐστὶ*: "it is the height of folly to leave . . ."

ἐχθρὸς ἐχθρῶν: "enemies who are the offspring of enemies." Menelaus means that if one is a party in a feud one must stamp out the other side thoroughly.

521. *ἔξόν*: acc. absolute found with neuter participles. The most common cases are *ἔξον, παρόν, δέον*.

522. *οἰκῶν*: governed probably not by *φύβον*, but by *ἀφελέσθαι*.

523. ὦ πόσις: it is most natural and pathetic that her mind should revert, not to Neoptolemus, to whom Molottus had appealed (508-9), but to the husband of her youth.

526. μόρου: an ablatival gen. governed by παράτροπον. The idiom is akin to that of the gen. with verbs and adjectives implying want.

529. λίσσου κτέ: another touch of painful pathos. She has sworn not to pray Menelaus or his daughter for mercy (ll. 459, 460), but she will even urge her child to beg his own life.

532. κόρας: acc. of part affected.

538. ὦς: note accent, which is used as a sign that the word applies to what it follows. Otherwise ὦς has no accent (except when thrown back upon it from an enclitic).

540. φίλτρον: "love-charm" (see l. 207), and so "love."

τοι: see Appendix.

541. μέγα ψυχῆς μόριον: he spent ten years at Troy, and another seven in unsuccessful attempts to get home again. Similarly Tacitus (*Agr.* 3) calls fifteen years *grande mortalis aevi spatium*.

543. ἡς ἀπολαύων: ἀπολαύω is properly "to enjoy," but is sometimes used in an ironical sense. Lit. "enjoying (thy lucky connection with) whom thou shalt,"—i.e. "you have her to thank for your death."

544. Αἰδην: simple acc. of motion towards, common in poetry, but not found in prose.

τόνδε: deictic (i.e. "pointing")—use "yonder."

547. Enter Peleus, led by a servant. His entrance marks the beginning of the second great stage in the action. See also *Intro.*, § 10.

ὑμᾶς: the attendants of Menelaus.

ἐφειστώτα: last syllable lengthened before σφ.

548. τί ταῦτα: sc. πρᾶσσετε.

πῶς: "in what way?" probably means "by what right?"

549. "What mean ye by this lawless attempt?" Lit., "what are ye doing, devising things that have not been judged?" They are carrying out a punishment which cannot be legal, because Andromache has not been tried. (Peleus knows it has not, because the dispute would have come either before him as king of the country, or before Neoptolemus, as head of the household; and Neoptolemus is away.)

551. ἡγοῦ σύ: addressed to the person (probably a slave-boy) who is supporting him.

553. ἐπαινῶ: usually = "praise"; here "recommend."

εἴπερ ποτε: "if ever."

554-5. The general meaning of this obscure passage is clear enough: "first I will go up to Andromache and address her."

κατ' οὐρον, "down the wind," suggests a ship sailing into port before the breeze; but ἐμπνεύσομαι could only be used of the wind itself. Without κατ' οὐρον the sense is easy: "I will blow upon her as upon the sails of a ship," i.e. "I will talk to her." But why should he use the metaphor at all? It is hard to avoid the suspicion that the word is a grotesque reference to the panting state in which the aged wayfarer arrives on the scene. The sense of the whole passage is harsh and involved. It may be paraphrased thus: "First like a vessel will I sail down the wind and like a breeze I will blow upon this woman as upon the sails of a ship."

557. ὕπαρνος γάρ τις ὡς ἀπόλλυσαι: this is generally taken to mean merely "thou art by way of perishing like a sheep led to the slaughter *with its lamb by its side*." Dr. Verrall, however, sees also in the word ὕπαρνος the meaning "one who protests" (from ὑπαρνέομαι, —ὑπο- signifying objection) in the sense of denying the right of a particular tribunal to try his case "one who demurs to the authority of the court." A very strong argument for this view, as Dr. Verrall points out, is the next line—the punishment of Andromache cannot be legal (cp. ἀκριτά, l. 549) when her masters are absent. If ὕπαρνος has only the traditional meaning the last line is quite flat.

Dr. Verrall says: "The pun has a dramatic purpose: Peleus' first impression is, that the proceedings of Menelaus must be some incomprehensible jest."

For ὡς cp. l. 538 (*note*).

ἀπόλλυσαι: tentative present—"they set about to slay thee," lit., "thou art being slain."

561. κληδόνος προθυμία: lit. "with the eagerness of a message," "with an eager message." The idiom is a favourite one of Vergil's; cp. *ferri rigor* = *ferrum rigidum*.

564. χάριν: with a gen. in poetry often means "for the sake of." "The reasons for their aiming at my life."

566. παῖδα: Achilles.

θαυμαστήν σέβεις: "whom thou dost reverence as thy protecting goddess." θαυμάζω often means not merely "to admire," but "to look up to," "to pay homage to." Thetis is here regarded as what we should call a patron saint.

567. τῷ: (note absence of accent) = τινί.

568. οὐδέ: "nor even."

573. *χαρὶ* . . . *γενεάδος*: a parenthesis. English idiom would omit the conjunction.

χαρὶ is put first for emphasis. Andromache is able to assume the attitude of a suppliant so far as falling on her knees is concerned, but to touch Peleus' beard (the suppliant's gesture) is impossible, because her hands are tied. The scene must have been most affecting on the stage.

575. *εἰ δὲ μή*: understand *ῥύσει*.

576. *ὑμῖν*: "for thee and thy family."

578. *διπτύχους*: had better not be translated at all. It is empty verbiage.

579. *δέ* . . . *γε*: "yes, but . . ." See Appendix.

ἄλλος: Mr. Hyslop compares the French use of *nous autres*.

581. *οἶκον οἰκῆσεις*: τὸν ἑαυτοῦ (etc.) *οἶκον οἰκεῖν* was a regular expression for "to mind one's own business." Here, "wilt thou meddle in my affairs?"

584. *δέ γε*: see l. 579.

οὔμῶς . . . *παῖς παιδός*: *παῖς παιδός* is regarded as one word ("grandson"), which is qualified by *οὔμῶς*. (Otherwise *οὔμῶς* must of course attach itself to *παῖς*, and "my son," i.e. Achilles, was dead before the fall of Troy.)

γέρας: predicative; "as a prize."

585. Menelaus falls back upon his former plea that a man's property is his friends.

586. *δρᾶν*: this and the other infinitives are explanatory, continuing the construction of the last line: lit. "Yes, you share one another's property, but only for purposes of benefiting . . ."

587. Before *ὥς* ("that" = *ὅτι*) understand some such word as *γινῶθι*: "know that . . ."

589. Notice the *hysteron proteron* (*ὕστερον πρότερον*, "last first"). *πέλας πρόσελθε* would naturally come before *ψαύσον*.

590-641. This forcible but rambling speech gives us a good insight into the old king's character. He probes with a merciless hand the weaknesses of Menelaus, and shows a fine turn for abusive rhetoric, but on the point at issue he has next to nothing to say, and what he does say is not argument, but only threats and insults. Indeed, as regards the *motif* of the play, Hermione's fear of being supplanted, not one of the leading personages shows half as much sense as the old Nurse. See her words to Hermione, ll. 866-75.

590. *γάρ*: exclamatory use, "Why!" or "What!"

μετ' ἀνδρῶν: "among men"; understand *εἰ*. *σὸ* is emphatic, as is shown by its position. "What! art thou to be counted

among *men*?" Peleus means that he is womanish, as he is the slave of women, first of his wife and then of his daughter. This notion he discusses at length.

κακὰ κακῶν: "and born of an evil stock." He refers to the history of the House of Atreus (father of Menelaus), which was one long story of hideous crime.

591. With **ἐν ἀνδράσιν** understand **ὅτι** (agreeing with **σολ**). Lit. "Where is there a share of consideration to thee as being among the number of men?" **ποῦ** as often = **πῶς**. He means "What claim hast thou to be counted a man?" It is the same in meaning as **σὺ γὰρ μετ' ἀνδρῶν**.

592. **δοτὺς**: "considering that you were . . ." Cp. l. 8.

ἀνδρὸς Φρυγός: Paris. There is a sneer in the word "Phrygian." The Greeks despised almost all barbarians, and Phrygians and Lydians in particular, since slaves came mostly from these two nations.

593. **δώμαθ' ἑστίας**: Paley takes **δώματα** here as "rooms," and **ἑστία** as standing for the whole "house."

λιπών: Menelaus went on a voyage to Crete while Paris was at Sparta as his guest, and on his return found his wife gone.

594. **ὥς δὲ**: "thinking forsooth that thou hadst . . ."

595. **πασῶν κακίστην**: "(whereas she was) vilest of all women." **ὅν** goes with **γένετο**.

597-600. A reference to the famous custom, the institution of which was attributed to Lycurgus, by which Spartan girls took part in athletic exercises with men. Euripides is probably wrong in his inference that this practice led to immorality, but it can hardly have failed to produce a general absence of delicacy and of the fragrance of womanhood. Paley's sensible and interesting note should be read. In any case the Spartan custom cannot be made to account for the case of Helen, for in her day the system had not yet been introduced.

603. **τὸν σὸν φίλον**: understand **Δία**. **Ζεὺς φίλος** is Zeus in his capacity of guardian of the ties of affection and marriage. Translate simply "deserting thy love."

604. **νεανίον**: here an adjective. Paris of course is meant.

608. **κακὴν ἐφευρόντ'**: "when you found her wicked."

609. Lit. "and (you ought) never to have taken her (back) into your home, paying a price (for the privilege of not being forced to take her back)". He means "you ought to have thought you were lucky to be rid of her."

610. **ἐπούρισας**: lit. "you blew your mind," "sent your mind before the breeze." Nautical metaphors are very common in

Greek literature. The Greeks loved the sea; it is said that no part of the country is more than thirty miles distant from it. A well-known story tells that Euripides did much of his work in a "seaward-looking" cave on the island of Salamis, which he had fitted up as a study. This habit would naturally fill his mind with figures borrowed from the sea.

612. *παῖδων ἄπαιδας*: "reft of their children." The Greeks have no objection to repeating the same root in such phrases, particularly in the case of cognate accusatives. Cp. l. 1139, *πῆδημα πηδήσας*.

613. *πατέρας . . . τέκνα*: verbs of depriving, etc., take two accusatives.

614. *ὧν*: sc. *τῶν πατέρων*. "And of their number am I . . ."
ἐγὼ: understand *εἰμὶ*.

615. *Ἀχιλλέως*: goes with *αὐθέντην*.

616. *τρωθεῖς*: the Scholiast points out that stress must be laid on the meaning of *τρωθεῖς* ("stabbed") as contrasted with that of *βληθεῖς* ("hit"), for Menelaus *was* wounded (by Pandarus, who treacherously shot him with an arrow). Peleus means that Menelaus was not injured in hand-to-hand conflict.

Peleus, here as elsewhere, lets his just anger run away with him. Menelaus in Homer never shows himself a coward, though least in the company (numbering about nine) of great chieftains. But in tragedy he is often vilified, *e.g.* by Sophocles in the *Ajax*, and by Euripides in the *Orestes*.

617. *κάλλιστα . . . καλοῖσι*: they were not marred and dented by stress of battle. (Tr. "untarnished.") In *Troades* 1194-9 Hecuba utters a pathetic address to the shield of her son Hector; she points to the "dear mark" of his arm on the inner bars, and to the traces of the sweat which flowed down from his brow in the toil of war.

618. *ὅμοι' ἐκέισε δευρό τ'*: *i.e.* "you brought them back no more damaged than they were when you took them to Troy."

619. *γαμοῦντι*: probably *future* participle.

621. *κακῆς γυναικός*: Helen.

πῶλον: see l. 276.

ἐκφέρουσι: "perpetuate" or "spread." The idea seems to be that of spreading a plague from an infected centre.

622. *σκοπεῖτε*: a remark addressed *urbi et orbi*. The Scholiast says: "He addresses this remark to the audience."

μοι: *ethic* dative, "I beg of you."

624. *ἀδελφόν*: Agamemnon.

οἱ': exclamatory.

625. θυγατὴρ': Iphigeneia. When the Greek fleet was on its way to Troy it was stayed at Aulis in Euboea by contrary winds. Calchas the seer found that this obstacle was due to the anger of the goddess Artemis, who had been insulted by Agamemnon, and to propitiate whom it would be necessary to offer Agamemnon's daughter as a sacrifice. The father was unwilling, but his brother Menelaus pressed him till he consented. The story forms the subject of one of Euripides' finest plays, the *Iphigeneia at Aulis*.

626. A sneer. The line means not merely "so afraid wast thou lest thou shouldst lose . . .", but "so afraid wast thou lest thou shouldst not have an evil wife," as if an evil wife were a comfort to which all men had a right. The same turn of thought is seen in Martial's witty expression (xii. 50. 8): *Quam bene non habitas*, "What a nice house it is you *don't* live in!"

μη οὐ: scanned as one syllable by synizesis. See *Introd.*, § 6 (end).

627. ἐμὶ: *i.e.* in my speech.

σοι: ethic dative. Tr. "For I will follow you even there."

628. λαβών: "even when you got her in your power."

629-30. This incident was related in the *Little Iliad*, a lost "Cyclic" poem.

631. ἡσσαν . . . Κόπριδος: "a slave to thy passion."

632. τέκνων: pl. for sing.

633. ἀπόντων: not to be taken with τέκνων, which is possessive genitive governed by οἴκους. Understand τέκνων (gen. abs.), which will refer to τέκνων.

634. κτείνεις: obviously tentative present. This use cannot be mistaken in passages like the present, but the student should be on the look out for it and for the tentative imperfect in less obvious cases.

κλαίοντα: often used of the repentance of one who finds his schemes recoiling upon his own head. Tr. κλαίοντα σε καταστήσει, "shall make thee rue it."

636. τρίς: for emphasis. Cp. Vergil, *Aen.* i. 94, *O terque quaterque beati*.

τοί: see Appendix.

637. ξηρά: understand γῆ. "Dry" probably means "poor" (not rich in moisture). Thus ξηρὰ γῆ stands for "lowly birth," and so "one of ignoble descent," and, by contrast, βαθεῖα γῆ, "one of noble birth." σπορά continues the metaphor: "in its harvest." "Often doth poor soil vanquish in its produce the rich ground"; *i.e.* "a man of lowly origin is often a better man than one of lofty lineage."

ἐνίκησε: gnomic aorist. The last letter is lengthened before *σπ*.

Euripides is fond of extolling lowly worth at the expense of the worthless high-born. Hence his frequent praise of faithful slaves.

638. This line repeats the meaning of the last in simple language.

640. **πένητα:** substantive. **γαμβρόν** in next line is predicative. Lit., "It is better to get a good poor man for a relation by marriage than one who is evil and rich."

καὶ φίλον: "or a friend," as we would say.

641. **σὺ δ' οὐδὲν εἶ:** Note that the bit of moralizing does not (as usual) end the speech, which comes back, with sudden vehemence, to the point. This is one of the many "realistic" features of the play. Cp. l. 362 (*note*).

642-3. **σμηκρᾶς . . . μέγα . . . γλώσσ':** Mr. Hyslop aptly compares *St. James* iii. 5, 6: "So the *tongue* also is a *little* member and boasteth *great* things. Behold, how much wood is kindled by how small a fire!"

643. **τοῦτο:** *i.e.* τὸ μὴ φίλοις τεύχεω ἔριν.

645. **ἂν εἴποις:** potential. Lit. "How could you say of old men that (they are) wise?"

647. **ᾧτ' = ὅτε** (not *ὅτι*, the *ι* of which is never elided). "Seeing that . . ." He gives a reason for denying that old men are as wise as they are commonly thought.

648. **σαντῶ:** goes with *αἰσχρά*.

650. **τὴν ὑπέρ:** understand *ὁδόν* (acc. of extent): "to drive her along the road (which goes) beyond the streams of Nile."

651. **Φᾶσιν:** a river in Colchis, east of the Black Sea. It is often used for the farthest point eastward known to the Greeks, just as the Pillars of Heracles (Straits of Gibraltar) are in the west. The word "pheasant" is derived from the name of the river.

652. **Ἑπειρῶτιν:** *i.e.* an Asiatic. Cp. l. 159.

οὗ: "where," a relative the antecedent to which is *Ἑπειρος*, "the continent," inferred from *Ἑπειρώτις*.

πασήματα: nom. to *πέπτωκε*; to be joined with *νεκρῶν*. "Fallings of corpses" are, of course, "men falling dead," so that *πέπτωκε* is pleonastic. Lit.: "where very many fallings of corpses of Greece have fallen, falling by the spear." Translate "a land where hosts of Greeks have fallen, smitten to earth by the spear."

654. **κωσσυμένην:** agreeing with *Ἑπειρώτην*.

655. *ἔπειν*: rare in tragedy, but very common in Homer.

656. Mr. Hyslop rightly notes the halting rhythm of this line.

657. *τῆδε*: depends on *ταύτων*. "Dost thou enter the same house as this creature?"

660. *ἀγώ*: *ἀ ἐγώ*. *ἀ* is difficult. It may perhaps refer to *τέκνα* understood from its synonym *παῖδας*, and will then be governed by *κτανεῖν*. This is harsh. Paley says: "The poet meant to say *ἀ προνοούμενος ὑπὲρ σοῦ καὶ ὑπὲρ ἐμοῦ*, but he left the *ἀ* to be governed by the general sense of the clause." This is obscure, but probably right; in that case *ἀ* had better be translated simply "and." Others suggest that for *κτανεῖν* we should read *φθάσειν*: "and in my desire to nip this (*i.e.* the rise of enemies in our midst) in the bud. . . ."

661. *τήνδ' ἀρπάζομαι*: middle: "I find this woman snatched from my grasp."

665. *γίνος*: acc. of reference.

668-70. *εἰ σὺ . . . κάθῃς' ἄν*: the syntax is irregular. The normal construction would have given some verb in 2nd pers. sing. historic indic. (*e.g.* *ἐπασχες*) to form with *εἰ* a protasis to *συγῇ κάθῃς' ἄν*. The sentence would then run: "If you, having given . . . , *had* then *suffered* such treatment as this, would you have sat down under it?" But as the daughter is the main sufferer, he suddenly changes the verb to 3rd person, to show that in point of fact it is she who is wronged. Thus we may say that the sentence is a combination of two possible regular ones: (i) *εἰ σὺ παῖδα δοὺς εἶτα ἐπασχες, κάθῃς' ἄν*; (ii) *εἰ σὴ παῖς, δοθῶσα τῷ πολιτῶν εἶτα ἐπασχε, κάθῃς' ἄν*;

τοιᾶδε: such treatment as Hermione is enduring.

671. *λάσκαε*: verbs of saying in poetry often take an acc. of the person addressed as well as the thing said (*τοιᾶυτα*).

ἀναγκαίους: bound to you by ties of kindred.

672-4. This passage is irregular in that he begins as if he meant "A man and a woman feel equal pain (*ἴσων στένει*) when their spouses (wife or husband, as the case may be) are unfaithful." But when he has mentioned *γυνή* he discusses her case alone (*πρὸς ἄνδρός*), leaving *ἄνθρω* with nothing referring to it. Then, to remedy this, he gives a fresh sentence to the husband.

674. *μωραίνουσιν*: "wanton," "licentious." *μῶρος* ("foolish") is often used of bad morals.

676. *τῇ*: "for the wife."

677. *οἴκουν*: see Appendix.

680. *ἐμόχθῃς*: he intentionally uses a mild word ("suffered" — "got into trouble," as we say) so as to minimise the delin-

quencies of the wife whom he has taken back. This delicate consideration is exquisite in the man who would slay Andromache because she is related to the man who slew Achilles (ll. 665-6) 1. But no doubt Menelaus regards such partial logic as falling under the duty of helping one's own (l. 677).

ἐκ θεῶν: "by the dispensation of Heaven."

681. There is much truth in this argument. War in certain stages of national development is often a help to progress, fostering (for example) sound patriotism and self-sacrifice. Thus in the *Iliad* we can see the birth of various important aspects of civilised life, federation of states, discipline, military co-operation, and strategy. Paley quotes the remark of Thucydides (i. 3): πρὸ γὰρ τῶν Τρωϊκῶν οὐδὲν φαίνεται πρότερον· κοινῇ ἐργασαμένη ἡ Ἑλλάς, "we do not hear of any combined action of Greece before the Trojan war."

682. ὄντες: agrees with Ἕλληνες understood from Ἑλλάδα.

683. ὁμιλία: "experience" (*usus*).

684. πάντων: depends on διδάσκαλος.

686. ἔσχον μὴ κτανᾶν: κτανεῖν is explanatory infinitive. "Refrained from killing." For μὴ see l. 338 (*note*).

687. Φῶκον: Phocus was killed by his half-brothers Peleus and Telamon. All three were sons of Aeacus. The reason, according to one story, was their jealousy of him because he was their superior in physical prowess.

οὐδ': i.e. "I was right in not killing Helen, and I would have been glad if you had not killed Phocus *either*."

ἀν ἤθελον: "I would have wished"—if I had been asked. An ironically polite way of reminding Peleus of his own misdeeds. The hint has a dramatic value in pointing to what Peleus himself makes sufficiently prominent—his hot temper.

688. ταῦτ': cognate acc., governed by ἐπῆλθον: "I have made his attack upon thee."

690. προμηθία: Menelaus ends with the word which gives the key to his conduct. He is a "practical" man.

692. λόγων: governed by παύσασθον.

δύο: second syllable lengthened before σφ.

693-702. We are not to suppose that Euripides himself attaches any serious meaning to this claptrap; but it is appropriate to Peleus, who has a turn for specious abuse and means to revile Menelaus in every conceivable way.

698. ἐνός: probably goes with both πλεον and πλείω.

λόγον: "consideration," "credit."

699. σεμνοί: "solemn," "priggish." See note on l. 234.

κατά: a lengthened before πτόλιν, which is only used for this metrical purpose.

700. φρονοῦσι: φροεῖν is often used of pride.

οὐδένας: "nobodyes." Euripides is fond of this expression.

701. οἱ δ': "they" are the ordinary citizens, implied in δήμου (last line).

εἰσὶν . . . εἰ προσγένοντο: an irregular mixture of two constructions: (i) εἰσὶν εἰ προσγίγνεται, (ii) εἰεν ἂν εἰ προσγένεατο.

702. Dr. Verrall says that this is "much like the saying that 'any man could be a Shakespeare if he had the mind.'"

704. Τροίᾳ: instrumental dative, governed by ἐξωκώμενοι.

706-7. "I will teach thee never to think Paris a greater foe than Peleus," i.e. "if you do not go away I will do you more harm than Paris ever did."

708. φθερεῖ . . . ἀπὸ στέγης: a colloquialism. φθείρου is common as an imprecation. In such phrases as the present probably some participle (e.g. οἰχόμενος) is to be supplied. Lit. "If you will not, having gone from this house, perish." Translate "If thou dost not depart from this house with a murrain upon thee."

709. οὐξ = ὁ ἐξ.

710. κόμης: genitive of part affected. "Haling her by the hair." Peleus becomes more absurd as he goes on. Fond as Neoptolemus may have been of Molottus, it was impossible that he should ever allow anything of the sort. See the sensible remarks of Hermione's nurse, ll. 869-73.

711. μύσχος: frequent in tragedy in this sense. Cp. πῶλος, l. 621.

712. τίκτοντας ἄλλους: τίκτω is only used of females, but the masculine is appropriate to a general rule. Cp. note on l. 357.

713. τὸ κείνης: understand some colourless neuter noun, such as χρῆμα: "her fortunes." The phrase is practically no more than κείνη. Thucydides is fond of such expressions; e.g. τὸ τῆς τύχης = τύχη.

714. ἀπαιδᾶς τέκνων: like παίδων ἀπαιδᾶς, l. 612.

715. φθείρεισθαι τῆσδε, δμῶς: tr. "Unhand her, wretched varlets," or some such expression. Almost the same idiom as in l. 708.

719. ᾄδ': he looks more closely at her bonds, and sees how they have cut into the flesh.

722. ὑπ' ἀγκάλας: Molottus stands under the outstretched arms of Peleus, and each unties a different portion of the cords. The scene must have been most effective.

725. μάχης ἀγών: "conflict of battle," i.e. "prowess in war."

726. ἔσπε: vivid change from talking *at* Menelaus to talking *to* him.

μηδένος βελτίους: "better than none" means "worse than any one."

729. φέροι: passive: "thou rushest."

730. πρὸς βίαν: lit. "towards violence," and so "violently."

730-43. The sudden breakdown of Menelaus is highly perplexing. He has shown himself impervious to every form of persuasion, reproach, and abuse. The only appropriate reason for his giving way would be physical compulsion, and there is nothing to show that Peleus can command sufficient force for the purpose. He does, indeed, hint at a personal encounter with Menelaus (v. 588), but the latter is manifestly not afraid (v. 559), and, indeed, it is quite plain that the old king is no terrible antagonist (vv. 552-3, 719 *τρέμων*, 745-6). The obvious course would be for Peleus to threaten to raise the countryside against the intruder, but this is precisely what he does not do. That he brings any considerable force with him is unlikely, from the silence of both parties.

It must be confessed that on any ordinary reading of the play this important question cannot be answered. For Dr. Verrall's ingenious theory see *Intro.*, § 13.

731. οὐτ' οὖν: see Appendix (*οὖν*).

φλαῦρον: "unpleasant."

732-6. This is obviously a false excuse, and that it is made up on the spur of the moment cannot be doubted. Note the confused repetition of *τις* in ll. 733-4.

οὐ γὰρ ἀφθονον σχολὴν ἔχω: as who should say "I find I have an engagement." ἀφθονον is delightful; as if he meant to imply courteously, "I have given you a good deal of my time, but I cannot spare an *unlimited* amount"—"I can't talk to you *all* day."

734. πόλις τις: often supposed to be a political reference, e.g. to Argos. But Dr. Verrall justly remarks: "The pretext is too flimsy to have meaning."

πρὸ τοῦ: originally the article was used as a demonstrative, and is often so found in Homer. In Attic it is only found in this phrase and in the common ὁ μὲν, ὁ δέ. Lit. "before that (time)," and so "formerly."

735. ἐχθρά: neut. pl., as the metre shows (see *Intro.*, § 7). If it were fem. sing. the last syllable would be long. Acc governed by ποιεῖ.

736. χυποχείριον: = καὶ ὑποχείριον. κ is changed to χ by the aspirate of ὑποχείριον.

737. τὰ κεῖ = τὰ ἐκεῖ.

κατά: last syllable lengthened before γν.

738-9. This is precisely what he had refused to do when Andromache suggested it (ll. 358-60, 378-9).

διδάσσομαι: middle form with passive meaning. This is very frequent in the case of the future.

741. καθ' ἡμᾶς: "as far as concerns me."

σώφρων: neut. acc. pl.; "temperate conduct" or "temperate treatment."

742. θυμουμένων: sc. ἡμῶν, "he shall find me angered too."

743. ἔργοισι: depends on δάδοχα. Lit. "he shall receive in return deeds succeeding to deeds," i.e. deeds which are an appropriate answer to his own.

744. σοὺς: emphatic. Menelaus will treat only with Neoptolemus, ignoring Peleus.

745. σκιά . . . ἀντίστοιχος: στοῖχος is a "row," so that ἀντίστοιχος means "standing in opposite rows," and so "facing," "corresponding." With this adjective must be understood some dative, e.g. ἀνδρὶ or σώματι, "a shadow corresponding to a man," that is, "thou art but the shadow of a man" (lit. "thou art only the shadow which falls in front of a man" when he stands in the sun).

But a less out-of-the-way word than ἀντίστοιχος would suffice for the meaning "facing." Why then does he use it? στοῖχος sometimes means "a row of hunting-poles," and the collocation of σκία and ἀντίστοιχος suggests the notion of a sun-dial. Paley quotes Photius, the Greek lexicographer, who says: "στοιχείων was the name given to the sailors' shadow (τὴν ναυτῶν σκιάν) by which they used to tell the time (τὰς ὥρας ἐσκοποῦντο)." Note that this will not change the *primā facie* "meaning"—the translation, that is; but the choice of the adjective ἀντίστοιχος suggests the secondary idea of the shadow on a dial, and so involves an *implied* reference to Peleus' slowness of gait ("still creeping with the creeping hours" is aptly quoted by Paley) as well as to his frailty in general (σκιά). This poetic intangibility, as it may be called, is a leading characteristic of Sophocles, but is much rarer in Euripides.

Vv. 745-6 together remind one also in a far-off way of *Richard the Third*, I. i. 24-7:

"Why I, in this weak piping time of peace,
Have no delight to pass away the time;
Unless to spy my shadow in the sun,
And descant on mine own deformity."

746. *ἀδύνατος οὐδὲν ἄλλο*: *sc. δρᾶν*, which would govern *οὐδὲν ἄλλο*. *οὐδὲν*, as Mr. Hyslop says, "echoes the negative idea in *ἀδύνατος*, as though *οὐ δύνατος* had preceded."

οὐδὲν ἄλλο πλὴν: strictly a confusion of ideas. It is a combination of (i) *οὐδὲν ἄλλο ἢ*, "nothing except talking," and (ii) *οὐδὲν πλὴν*, "nothing but." In other words *ἄλλο* is "wrong," but highly *natural*.

Immediately on finishing this speech Menelaus leaves the stage, followed by his retainers. He is not seen again, and leaves Hermione to bear the brunt of Neoptolemus' anger.

748. *χείματος*: another nautical metaphor.

750. *θεοί*: scanned here (as very often) as a monosyllable.

εἰ: adv. modifying some verb-like *πράττειν* understood. "May they give thee to fare well," literally.

752-6. Andromache very naturally cannot believe that Menelaus has so lightly given up the project on which he was so sternly bent, and suspects treachery, of which by bitter experience she knows the Spartan to be quite capable (cp. v. 435).

753. *οἷδε*: pointing to the retreating Spartans.

754. *μέν*: applies to *σέ*, not to *γέροντα*, as the order of the words might imply.

755. *νήπιον*: predicative, like *γέροντα* and *ἀσθενῆ*; "seeing that this boy is but a child," *i.e.* no redoubtable antagonist.

757. *οὐ μὴ εἰσέλσεις*: a very strong prohibition, perhaps to be explained as follows: *μὴ εἰσφέρειν* is regarded as one verb ("to not-introduce"), so much so that in the indicative *μὴ* is retained. (Thus *μὴ εἰσέλσεις* would mean "you will not introduce," though it must be owned that *μὴ* with future is never found alone like this.) Then *οὐ* simply negatives this compound verb. Just as *οὐ φήσεις*; means "won't you say?" so *οὐ μὴ-εἰσέλσεις* means "won't you not introduce?" *i.e.* "surely you will refrain from introducing."

758. *κλαίων*: "at his peril" (Paley). See note on l. 634.

759. *θεῶν οὐνεχ'*: "by the favour of heaven."

760. *κάτα*: (note accent) governs *Φθίαν*.

761. *ὀρθοί*: *i.e.* "not bowed down by age."

762. *γε*: to be taken with *τοιόνδ'*: "a man like *that*."

764-5. *κἄν γέρων*: short for *καὶ γέρων (ἔστιν) ἄν . . .* "even an old man will be mightier, *if* he is brave." The syntax is that of a *general* statement in present time. Cp. ll. 209-10, *οὐ δ' ἦν τι κνισθῆς, ἢ Λάκαινα μὲν πόλις μέγ' ἐστί*.

765. *τί γὰρ δαί, κτέ*: an obscure piece of general abuse meant, no doubt, for Menelaus.

768. *ἀγαθῶν*: "well-born," as the context shows. *ἀγαθός* is abt

times almost a technical word of politics, and is used for "a member of the aristocratic or conservative party." This use in a political or quasi-political sense of words applying properly to character is unfortunately common. Theognis, the elegiac poet of Megara, is full of such expressions. Cp. "the gentlemanly interest," in *Martin Chuzzlewit* (chap. xxxv).

771. σπάνις: *sc. ἐστὶ*. The syntax, *ἐλ πάθοι . . . ἐστὶ*, is irregular. See note on l. 701.

772. κηρυσσόμενοισι: lit. "but for those who are proclaimed (as being born) of a noble family." The form of the expression is probably dictated by a reminiscence of the Olympian games. The victor's name, family, and city were *proclaimed* by the herald. Indeed, the style of the whole strophe strongly recalls that of Pindar, almost all of whose extant works are odes in celebration of such victories.

ἐσθλῶν: see note on ἀγαθῶν (l. 766).

775. ἀρετά: seems to be used in the sense of "greatness" in general, whether of character, family, or wealth, or all three.

776. καὶ θανοῦσι: ethic dat., "even when men are dead."

780. σφάλλειν δίκαν: "to overthrow justice." The turn of the expression recalls the phrase of Aeschylus (*Agamemnon* 384), λακτίσαντι μέγαν δίκας βωμὸν εἰς ἀφάνειαν, "spurning into obscurity the great altar of justice."

781. τοῦτο: *i.e.* to become strong through wickedness, as mentioned in the preceding lines.

782-3. τελέθει ξηρόν: "it withereth away."

783. ὀνειδεσιν ἔγκειται δόμων: obscure. Probably it means lit. "this evil prosperity in time bears hard upon (the wicked prosperous man) with reproaches against his house"; that is, "it is a load upon him and becomes a reproach to his house."

785. ἤνεσα: instantaneous aorist: "I praise."

786. φέρομαι: tentative present: "I wish to win."

787. κράτος: cognate acc. governed by δύνασθαι. "To wield no power that is unjust either at home or in the city," *i.e.* in domestic affairs or in public affairs. ἐξω governs δίκας. μηδὲν agrees with κράτος.

788. πόλει: for ἐν πόλει.

790. γέρον Αἰακίδα: Peleus.

791. πέιθομαι: "I believe in the tales of thy former exploits, now that I have seen thee face Menelaus so bravely."

Λαπιθαῖσι: the Lapithae were a mountain race of Thessaly who fought against the Centaurs in the famous brawl which broke out at the wedding-feast of Pirithous. Peleus, with the

Lapithae, took part against the Centaurs, who insulted the bride.

Κενταύροις ὁμιλῆσαι: "that thou didst do battle with the Centaurs."

δορί κλεινοτάτῳ: probably refers to the spear of ash which Chiron (chief of the Centaurs, but unlike them in his gentleness) gave to Peleus.

793. **Ἀργῶν δορός**: *Ἀργῶν δόρυ* is simply *Argo*, the famous ship which sailed on the quest of the golden fleece, manned by Jason and a crew of heroes. *δόρυ* is often used in tragedy for a "ship," like *trabs* in Latin poetry.

ἄξενον ὑγρὰν: "the Inhospitable Sea." *ὕγρᾱ*, lit. "moist"—a feminine adjective (understand *θάλασσα*), is used as a noun. Thus "the Atlantic (Ocean)," etc. The "inhospitable sea" is the Black Sea, which was called by the Greeks first *Ἀξείωνος*, because of its storms, and afterwards, by way of propitiatory politeness, *Εὔξεινος*, the Hospitable. The *Argo* had to sail through this sea to reach Colchis, the land where the Golden Fleece was to be found.

ὑγρὰν is acc. of motion governed by *ἐκπερᾶσαι*.

795. **ποντιᾶν**: Doric form of *ποντίων*, agreeing with *Συμπληγάδων*. The genitive is governed by *ἐκ* in *ἐκπερᾶσαι*. The Symplegades were two rock-islands in the Black Sea, which rushed together and crushed any ship attempting to sail between them. The *Argo* was the first ship to make its way safely through, owing to its speed and to the skill of the pilot Tiphys. Ever after the rocks were motionless.

ναυστολίαν: the voyage to Colchis, in quest of the golden fleece.

796. **πόλιν**: governed by *ἀμφέβαλε*.

πάρος: *i.e.* "in an earlier generation," referring to the times "before Agamemnon," when Heracles (*ὁ Διὸς ἱνὶς*) captured Troy. Laomedon, king of Troy, had promised to give Heracles some immortal horses as a reward for saving the king's daughter, Hesione, from a sea-monster. When the hero had performed his task Laomedon refused to give him his reward, and in revenge Heracles sacked the city.

799. **ἀμφέβαλε φόνῳ**: "surrounded with slaughter," *i.e.* "plunged into bloodshed"—governing *Ἰνίδα πόντον*.

800. **κοινάν**: the most important word. The Chorus are bent on exalting Peleus, and declare that the glory with which Heracles returned was shared by him.

"O thou aged son of Aeacus, now do I indeed believe that

with the Lapithae, thy far-famed spear in hand, thou didst do battle with the Centaurs; yea, that upon Argo's deck thou didst pass beyond the colliding rocks of the sea into the inhospitable main, bent on that famous quest; and that when on an earlier day the renowned offspring of Zeus plunged the city of Ilion in slaughter, it was as a sharer in his glory that thou didst come again to Europe."

802. **κακῶ**: governed by *διάδοχον*, lit. "succeeding to evil"—that is, "evil after evil."

805. The double *τε* shows that the two clauses are akin in meaning. Hermione's fear has a twofold cause: (i) her loneliness (*παρὸς ἐρημωθείσα*), (ii) her guilty conscience (*συννοία*).

806-7. **οἶον . . . βουλευσασα**: this clause gives the substance of her thought (*quale fecerit scelus*).

καθ'αυτήν: "to slay herself."

808. **μή ἀντί**: pronounced as two syllables (*μή αντι*) by synizesis.

810. **καθ'άνη**: i.e. be put to death by Neoptolemus on his return. **κτείνουσα**, "for having been trying to kill," literally, for the "present" participle is participle of both present and imperfect tenses.

This fear is absurd, as the Nurse very sensibly tells Hermione herself later on.

τούς: article used as relative, an idiom common in Homer and found a few times in tragedy.

811. **ἀπρήσαι δέπην**: hanging is very frequently mentioned as a method of suicide. In Thucydides we read of men caught by their enemies in a house, and to avoid death at their hands committing suicide by pulling the beds to pieces and using the cords to hang themselves with.

815. **μὲν οὖν**: see Appendix.

819. **νέοι**: for the Chorus are only ordinary subjects of Neoptolemus and Hermione; the Nurse is a servant of the queen.

820. **καὶ μῆν**: see Appendix. Here the expression introduces a fresh noise, heard within the house.

821. **ἐφ' οἷσιν**: short for *ἐπ' ἐκείνοις δ*: "a noise at the things which you came to announce," literally; that is, "I hear a noise of scuffling such as you have described."

825. **ὧ μοί μοι**: Hermione throughout this scene is intensely hysterical, and the sensible calmness of the Nurse forms an excellent foil to her wildness. Euripides' power of character-drawing is admirably shown in his sketch of the young queen. In her altercation with Andromache she is comparatively calm,

since she has matters in her own hands, but even there we can see how unstable and excitable is her temperament.

827. *θήσονται*: "cause," "make," used like *do* in Vergil.

830. *αιθέριον*: adverbial use of adjective, "into the air."

831. *φάρος*: apparently a sort of mantilla.

832. Hermione has rushed out of the house with her bosom exposed and beating it.

Distinguish *σύνδησαι* (aor. mid. imper.) from *συνδῆσαι* (aor. act. infin.).

833-5. She means—and it is a fine thought finely expressed—that ceremonial decency is of no avail without fundamental decency; the wrongs she has wrought against her husband cannot be concealed, so why should she conceal her guilty breast?

836. This remark of course is only useful in that it gives to Hermione some reason for continuing her lyric lament.

ράψα: cp. l. 911, and *μηχανογράφος* (ll. 447, 1116).

837. *κατά . . . στένω*: = *καταστένω*. In tragic lyrics a compound verb is often split up in this way. The figure is called tmesis (*τμήσις*, "cutting"), and is common in Homer.

τόλμας: governed by *καταστένω*.

839. *ἀνδράσιν*: loose ethic dative; "in the eyes of mankind."

840. The Nurse here gives Hermione the first word of real comfort, and Hermione, true to her shallow hysterical character, ignores the offered hope. Again, when the servant expatiates in ll. 866-78 with great common sense upon the bearings of the matter, the queen takes no notice. The best drama is that in which the main events arise directly from the personal virtues or defects of one of the characters. And thus in the present play the first half of the action springs from Hermione's thoughtless and ungoverned jealousy, and the second half from her equally thoughtless and ungoverned despair. For further remarks on this topic see *Introd.*, § 14.

841. Probably addressed to a servant who has taken the sword from her and followed her when she rushed out from the palace.

844. *ἀνταίαν*: adverbial or predicative use: "that I may thrust the sword home into my breast."

845. *εἶργεις*: spoken to the Nurse, as her reply shows.

846. "Aye, but what if my releasing thee meant thy mad self-slaughter?" Literally, "but if I were to let thee go (when thou art not sane) so that thou mightest lose thy life?" The apodosis to *εἰ ἀφελὴν* is suppressed because so obvious. Understand some such expression as "would I be acting justly?"

847. *πτόμον*: exclamatory genitive. "Alas for my ill fate!"

848-50. "O that I might mount up to the crags beside the sea or in the mountain glades, that I might die and enter the realm of the dead!"

In these three lines she refers to only one way of suicide—that of hurling herself down from a cliff; and she mentions two kinds of precipice.

νεπτόμοισιν μέλω, "be an object of care to them below," simply means 'enter the number of the dead.'

852. *ἢ τότε . . . ἢ τότε*: "sooner or later," "if not at one time, then at another." This form of "consolation" is very common in Greek tragedy. Perhaps it has this value, in cases like the present, that it tends to remove that terrible sense of *isolation* in guilt which is the worst punishment of the crime.

855. *κώπας*: governed by *ἐρημον*. Hermione compares herself to a person deserted on the sea-shore by a ship. *κώπας* is probably used for the whole ship. "Thou hast left me desolate upon the shore deserted by the sea-going bark."

859. *τίνος* depends upon *ἀγαλμα*.

ἀγαλμα is acc. of motion governed by *ὀρμαθῶ*.

θεῶν depends upon *τίνος*.

Lit., "To the statue of which of the gods am I to rush as a suppliant?"

860. *δοῦλα*: "as a slave"; she will make herself a slave if she does homage to Andromache (*δοῦλας*).

861-5. "O that I might soar aloft like a dark-winged bird and leave this country of Phthia for the land whither sped that bark of pinewood through the Dark Beaches—first of vessels thus to win its way!"

Lit., "O that I might rise up like a dark-winged bird from this land of Phthia (and go to that land) whither (*i.e.* on its way to which) the hull of pinewood passed through the Dark Beaches, first-sailing ship."

πενκᾶν σκάφος: the *Argo*.

Κυανίας . . . ἀκτίς: see note on l. 794.

πρωτόπλοος: probably means that the *Argo* was the first ship to sail unharmed between the Symplegades.

Mr. Hyslop well compares *Psalms* lv. 6: "Oh that I had wings like a dove! For then would I fly away, and be at rest. Lo, then would I wander far off, and remain in the wilderness."

862. *ἄ*: attracted from the gender of its antecedent (*σκάφος*) to that of *πλάρα*. Thus Livy says "Thebae, *quod* Boeotiae caput est."

866. τὸ *λίαν*: "thy vehemence" or "extravagance." In *λίαν* and *ἄγαν* (868) the Nurse lays her finger on the fundamental fault of Hermione; both in her resentment and in her repentance the young wife has been excessive.

868. *δεῖμ' ὃ δειμαίνεις*: the Greek idiom uses the same root in noun and verb, where we should change it. "The dread with which thou now art overmuch oppressed."

873. *πόλως*: the case is parallel with that of *ἀνδρός*, but cannot (by sense) depend like *ἀνδρός* upon *παῖδα*. Some noun parallel to *παῖδα*, e.g. *πολιτιδα*, must be understood. In default of such a word *παῖδα* accounts vaguely for both cases, by the figure called zeugma (*ζεύγμα*, "combination"). There is a well-known example of this in Pope:

"See Pan with flocks, with fruits Pomona crowned," where "crowned" belongs properly to the last clause only, but is vaguely applied to the first also. Translate: "But with many bridal-gifts did he take thee to wife, the daughter of a great man and from a city of no mean prosperity."

οὐ μέσως: "not in a middling way," is used for "highly prosperous." This intentional understatement is called *litotes* (*λιτότης*, "frugality").

874. *δειμαίνεις*: this word has occurred only six lines before, and in precisely the same part of the line; and it is not sufficiently commonplace for the repetition to pass unnoticed. This would be avoided in English, but is to be found in the most highly-finished Greek poetry.

875. *ἐκπεσεῖν*: used as passive of *ἐκβάλλω*, "to be put forth," "expelled."

876-8. This injunction is very frequently addressed by old women to younger ones in tragedy. Greek notions of female propriety were very strict at this period. In the *Iphigeneia at Aulis* Clytaemestra (a woman of forty) refuses to shake hands with Achilles, whom she has brought her daughter to marry.

881. For Orestes see *Introd.*, § 11.

ἦ: see Appendix.

883. *ἕγνων*: "thou art right" in assuming that the palace is that of Neoptolemus.

τίς ὦν: as very often, the participle, and not the indicative verb, is the most important word. "But who art thou that dost ask this?"

885-6. *Διὸς μαντεῖα Δωδωναῖα*: the oracle of Zeus at Dodona in Epirus was very ancient and very celebrated. The oracles were given by the trees of the great oak forest (Dodona became

a proverb for oaks: Vergil says *cum uictum Dodona negaret*, "when men could get no acorns"); Aeschylus calls them "the talking oaks," αἱ προσηγόροι δρύες.

890. ἄφ' ἡμῶν: to be taken closely with τηλουρά: "though she dwells in plains that are far from us," i.e. far from our country of Argos.

891. χείματος: ablative gen.: "a harbour to save from storm."

892. πρὸς σε τῶνδε γονάτων: a strange but common form of expression. πρὸς governs γονάτων, and σε is dependent upon some word meaning "I beseech" (e.g. λίσσομαι), which is to be understood. "By these knees of thine do I implore thee." The customary method of supplication was to kneel before a person, grasping his knees with one hand and his chin with the other, after laying on his knees a branch of olive festooned with wool.

894. πρᾶσσοντας: for the gender see note on l. 357.

στεμμάτων οὐκ ἤσσονας . . . ὀλένας: see note on l. 892. She has not the proper equipment of a suppliant, but her suit is genuine, and Orestes must overlook the formal irregularity.

σοῖς προστίθῃμι γόνασιν: see last note but one.

896. ἄ· τί χρέμα: "Ah! what is this?" This is a regular formula in the case of a person who sees or hears anything startling after he has been upon the stage for some little time.

898. γ': "Yes . . ."

Τυνδαρίς: feminine patronymic formed from Τυνδαρεὺς, name of the putative father of Helen.

τίκται: for the tense see note on l. 152.

899. πατρί: with τίκται, "bore to my father."

900. πημάτων δόλης λύσιν: the use of the plural πημάτων probably means that Orestes refers to the general woes of the whole accursed house of Atreus, which are being carried on afresh by this trouble of Hermione. He implores Phoebus, his patron, to put a period to this series of calamities.

904-5. That is, the whole happiness of a woman is summed up in her husband and children. If she has no children, then any unhappiness she has must come from her husband. This crude statement expresses the fact for women of Euripides' time.

μὴ πεφυκότων: not οὐ, because the participle stands for an *ei*-clause, the negative in which is always μὴ.

906. τοῦτο: cognate acc. governed by νοσῶμεν. "That is precisely the respect in which I am troubled." "Thou hast hit the very cause of my misery." νοσέω is frequently used of disorders and troubles other than those of the body (especially of political troubles).

910. *τοιαῦτα ταῦτα*: "these things are such (as you have said)," *i.e.* probably, "your remark *ἀνδρα . . . λέχῃ* describes my case." "Yea, and such is my fate."

ἡμυνάμην: "I avenged myself."

911. *μῶν*: see Appendix.

οἷα δὴ γυνή: understand *βάψαι ἄν*: "such devices as a woman (in your case) would devise."

913. *σ' ἀφείλετο*: verbs of depriving can take two accusatives—one of the person robbed (*σ'*), the other of that which he loses. Thus here understand *αὐτοῖς*: "or did some accident snatch them from thy hand?"

916. *ἐπ' αὐτὸ τοῦτο*: "for this very purpose."

918. *αἰδοῖ γε*: "yes, through reverence" for Peleus' gray hairs, not through fear.

919. *ξυνήκα*: instantaneous aorist.

τοῖς δεδραμένοις: causal dative. Cp. *αἰδοῖ* (last line).

920. *ἔγνωσ*: cp. l. 883.

τί δὲ λέγειν: "It is used when an obvious truth is suggested by circumstances, but which the speaker does not wish to dwell upon."—*Paley*.

921. *Δία ὁμόγγιον*: "Zeus who guards over the ties of kinship." Hermione and Orestes of course were cousins. See note on l. 603.

922. *τῆσδε γῆς*: ablative gen. with *πέμψον*: "take me away from this land." *πέμπω* often means "escort."

ὅποι προσωτάτω: just as *ὡς τάχιστα* means "in the quickest way (ὡς) you can," so this phrase means "to a place (*ὅποι*) as far away as you can."

925. *Φθιάς*: see note on l. 119. Note *Φθιάς Φθιάς*.

πάρος: that is, before I make my escape.

927. *ἐπ' αἰσχίστοισιν*: capable of two interpretations: (i) "on a most base charge," viz. that of murder: (ii) "in a most shameful manner," because my death will be caused by this ignominious rivalry. (i) is the most common meaning of the idiom, but the objection to it is that the charge was not disgraceful, according to the customs of the time. Both the Nurse and Orestes regard Hermione's fault as comparatively venial. The danger from it arose from the fact that Neoptolemus loved his child, and would punish Hermione for killing it; but there is nothing to show that he would regard his wife as a crime-stained wretch. (ii) is more likely (cp. *Soph. Ant.* 759, *ἐπὶ ψόγοις*, "in a reviling manner"), for *αἰσχροῖς* is often used of a "wretched" death, *i.e.* of a life which seems thrown away.

It is "a miserable business" that a great princess should be slain because of a sordid intrigue of her husband's.

928. νόθοισι λέκτροις; simply "a concubine." (ὧν is then of course to be translated "over whom.")

πρὸ τοῦ: "aforetime." See note on l. 734.

929-53. This passage, as Mr. Hyslop remarks, spoils the situation. Like most of Euripides' digressions, it is itself forcible, clear, and well-written, but is utterly out of character. Hermione speaks as an ordinary Athenian wife of the poet's own day, not as a princess of an earlier age.

The evil practice referred to here is very vividly portrayed in one of the newly discovered Mimes of Herodas.

929. τὰδ': cognate acc. governed by ἐξημάρτανες, "didst commit this offence."

εἴποι τις: used as = εἴποι ἄν τις. The omission of ἄν is very rare.

930. εἰσοδοί: this attempt to protect morals by keeping women in the strictest seclusion was a characteristic of Athenian fifth-century life, not of the heroic age of the Trojan war.

931. ἐχαύνωσαν: governs με understood.

934. μὰ τὴν Ἀνάσσαν: a form of oath peculiar to women. The "queen" is the goddess Hera, not named because the name is easily understood; cp. "by our Lady!"

935. βλέπουσα . . . αἰγάς: "to see the light" is in tragedy a regular phrase for "to be alive." The meaning is "she should have paid with her life for enjoying my rights."

The repeated ἄν is not uncommon in tragedy. Even three ἄν with one verb are occasionally to be found, as here.

936. Σειρήνων: the Sirens were sea-monsters, in shape like beautiful women, who sang to sailors and lured them upon their island, where they devoured them. The story of Odysseus and the Sirens is told in Homer (*Od.* xii. 39 *sqq.*). Hence the word is used of those who charm people to their ruin.

938. μωρία: "wickedness." See note on l. 1165.

939. φυλάσσειν: "to keep jealous guard over."

* παρὴν ὧν ξέδει: the subject of παρὴν is πάντα understood from ὧν: "seeing that I had all things, whatsoever I needed." She proceeds to enumerate the blessings which she implies make up a wife's happiness—wealth, "a home," and children. The sordidness and vulgarity of this view, which utterly ignores the possibility of conjugal love and companionship, is accounted for, no doubt, by the complete revulsion of feeling which Hermione has undergone. Previously she has acted as if her

husband's love were everything to her; now she talks as if it made no difference to her happiness at all. This is part of her shallowness and lack of ballast.

That Euripides had a higher idea of the position of a wife is shown, for example, by his *Alcestris*.

940. For the peculiar use of μέν . . . δέ, see Appendix.

941. ἔτιγον ἄν: potential, "I might have born."

942. "And her offspring would have been base-born, half-slaves to my children." The spiteful woman has visions of sons of her own bullying and insulting their half-brothers as she has bullied and insulted Andromache. One of the greatest objections to slavery is the home-life which it produces. Mark Twain's *Pudd'n-head Wilson* contains a vivid picture of this disgusting evil as seen in modern times.

942. τοῖς ἐμοῖς: sc. παισίν.

947. τι κερδαίνουσα: "for hire;" she is fee'd by some one who has designs upon the wife.

συμφέρει: "helps (a would-be lover) to destroy the wife's chastity."

949. μαργότητι: "sheer love of wickedness." This last class have no end to serve, but they corrupt the wife because they love such work for its own sake.

950. νοσοῦσιν: "are ruined," "domestic peace is destroyed." See note on l. 906.

πρὸς τὰδ': "in view of this," "therefore."

951. But mechanical devices against wickedness are never successful. Vice laughs at locksmiths as well as love.

953. ἀλλὰ πολλὰ καὶ κακά: Greek writers very frequently add these completing phrases, which sound exceedingly flat to us, and which would be suppressed in English.

954. ἐς τὸ σύμφυτον: the Scholiast says this means "against your sex," which is probably right.

956. κοσμεῖν: "to make the best of."

νόσους: "failings."

957-86. This speech as a whole is difficult. In the first few lines Orestes talks as if he had heard about Hermione's troubles from some other person before she appealed to him. He has now heard the other side, and has come prepared to take her away if she agrees. But when he first enters he gives us to understand that he is paying an ordinary casual call.

Dr. Verrall's brilliant theory of the play rests partly on this peculiar passage, which certainly cannot be understood by itself. See *Intro.*, § 13, for his explanation.

957. This line is short for σοφὸν τι χρῆμά ἐστι τὸ χρῆμα τοῦ διδάξαντος, where χρῆμα τοῦ διδ. practically = ὁ διδάξας, just as in l. 181 χρῆμα θηλείας φρενὸς = θηλεία φρήν. "Truly a wise man was he who taught."

958. τῶν ἐναντίων: "the opponent" of the person who appeals to you for help. "Do not aid a man against his enemy till you have heard what that enemy says." *Audi alteram partem*. The saying is attributed to Phocylides, the gnomic poet. (The gnomic poets wrote sententious bits of advice in verse.)

Apparently Orestes implies that he has already heard of the quarrel from some friend of Andromache, but has waited to hear what Hermione has to say.

961. φύλακας ἔχων: "keeping guard," "watching," and so "on the look-out to see whether (εἴτε) . . ."

964. σὰς οὐ σέβων ἐπιστολάς: "not respecting thy messages." That is, apparently, Hermione had sent forbidding Orestes to come to visit her; but in spite of this he came. But the meaning of the reference is unknown.

965-6. "But intending to escort thee from this palace, if thou shouldst grant me, as thou dost, leave to speak." Apparently Orestes had wished to come to save Hermione from her unhappy condition; she had forbidden him, but he came hoping that she, for the sake of old affection, would let him plead his cause.

967. κάκη: noun.

970. It was fated that Troy could only be taken by help of the son of Achilles and the bow of Heracles (then in the possession of Philoctetes).

972. τόν: Neoptolemus. This use of the article as a demonstrative pronoun is its oldest use, and is very common in Homer. In Attic prose it is hardly found except in ὁ μὲν . . . ὁ δέ.

974. τὸν παρόντα δαίμον': "the (ill-) fortune which oppressed me."

ὥς: "(explaining) that . . ."

ἀν . . . γήμαμ': here not "I would marry," but "I might (possibly) marry"; potential use. Cp. l. 85, πολλὰς ἀν εὖροις μηχανάς, "there are many devices which you can invent."

φίλων . . . ἀπ' ἀνδρῶν: "from among friends." That is, Orestes was in such bad repute, that if he was to marry at all it must be from a family related to himself, which would naturally look upon his deeds with a lenient eye. φίλοι ἄνδρες refers of course to the family of Menelaus.

976. Lit. "being banished from home with such a banishment

as I am banished with," *i.e.* "considering for what cause I am banished from my country." *φυγὰς* is cognate acc. with *φεύγω*.

Orestes had been punished for matricide by being forced to quit Argos.

977. *εἰς* : "concerning."

978. Strict sequence would have given *εἰς τε τὰς αἰματοποῦς θεάς*, with no fresh verb. Such a slight and easy change of construction is very common.

αἰματοποῦς θεάς : *i.e.* the Furies who haunted Orestes to punish his deed. This casual mention of the goddesses is somewhat grotesque.

979-81. "And I, wrought to humbleness by the woes of our house, felt pain, yea, pain indeed (at being repulsed by Neoptolemus), but I was hemmed in by misfortunes, and thus, though unwillingly, I departed robbed of thy hand." That is, Orestes was so handicapped by misfortunes attending his matricide, that, though he resented the refusal of Neoptolemus, he could not dispute it.

982. *περιπετείς τύχας* : "a reversal of fortune." *περίπερεια* is the technical name for the "catastrophe" in tragedy, the sudden dramatic change from prosperity to adversity.

985. *δεινόν* : *sc. ἐστί*, "is strangely strong."

987, 8. Hermione temporizes about the matter of divorce at which Orestes has hinted, but accepts his help.

988. *οὐκ ἐμόν* : "it is not my part."

994. *δο' εἰς ἐμ' ὕβρισε* : understand some such word as *σκοποῦσα*, "considering what an outrage he has inflicted upon me." He means, "you need not fear Neoptolemus, *for* he has wronged me—and that means his death."

995. *αὐτῷ* : ethic dative.

μηχανή πεπλεγμένη βρόχοις : "a device woven with meshes, immovable," *i.e.* "the meshes of my plot from which he cannot escape." The reference is to nets fixed vertically upon poles set in the ground; note *ἔστηκεν*.

996. *φόνου* : qualifies *μηχανή*.

"Such a plot of slaughter by this hand of mine awaits to unfold him in its relentless mesh."

998. *τελουμένων* : gen. abs. ; understand *τῶν πραγμάτων*. "But when the deed is doing," lit. "being accomplished."

Δελφίς εἴσεται πέτρα : a graphic way of saying that the murder shall take place at Delphi.

999. *ὁ μητρόφοντης* : subject to *δείξει*—"I, the matricide, will

teach him not to wed . . ." ὁ μητροφόνου repeats with bitterness the taunt which Neoptolemus had flung at Orestes.

1000. μένωσιν : "stand firm."

Πυθικὴν ἀνὰ χθόνα : *i.e.* at Delphi.

1001. Lit. "I will teach him not to marry any of those persons whom I ought to have married." He means, "I will make him repent having married my promised wife," but it is obscurely put. μηδέν ὦν is short for μηδέν ἐκείνων οὖς; note the masculine, regularly used where the plural is put poetically for the singular, even of females. The plural ὦν gives greater indefiniteness, and the use of it seems to imply haughty intolerance—"whoever it was that I intended to wed, he should have kept his distance from her"; "it ought to have been sufficient for him that I wished to have her." ἐχρῆν (γαμεῖν) : 'I ought to have married'—in the past; 'when her wedding-day came the bridegroom ought to have been myself.'

1002. πικρῶς : "to his own grief,"—*i.e.* he shall bitterly repent having demanded . . ."

πατρὸς φόνιον . . . δίκην : lit., "the bloody penalty for his father,"—which means "compensation for the murder of his father."

αἰτήσαι : governs both δίκην and Φοῖβον.

1004. θεῷ διδόντα νῦν δίκας : it is remarks of this kind which make Euripides so exceedingly difficult to understand. Here we have two mutually exclusive explanations given of the coming death of Neoptolemus. First we are told that he will meet his death by treachery at the hands of Orestes' Phocian friends; next that Phoebus will take his life to punish the temerity of his blasphemous demand on a former occasion. If we were told these two causes *after* the event it would be possible to say that the god had indeed avenged himself, but had used as an instrument the hands of his people. But it is a very different thing for Orestes to say : "The god is going to avenge himself by means of the plot which I am hatching." This is what he appears to mean, and it implies that 'the god' has no existence independent of the Delphians—in fact, that 'Phoebus' is a sham, organised by the Delphians for their own profit and to help their friends. Notice also the emphatic νῦν, which seems to hint at what is sufficiently obvious without it, that if the death of Neoptolemus is a punishment from the god, it would more appropriately have been inflicted on the occasion of his first visit, when he committed the offence, than on the occasion of the second, when he came to make atonement for it.

The god, therefore, has to wait for his vengeance till by chance the murderous plot of a crew of villains happens to make his enemy their victim: then, and not till then, can he right himself. And the leading plotter *foresees that this will be the vengeance of Phœbus*. The prophecy is borne out by the facts: see the shameful story as told by the Messenger. Nothing more damaging to the credit of the god can be imagined than this reference of Orestes. It seems clear from many passages that Euripides was particularly hostile to Delphi and its influence. See further, Introduction, § 10.

1007. *ἐχθρῶν ἀνδρῶν*: from what follows it seems that the vague *ἐχθρῶν* means "hostile to the gods," but the closeness of *ἐχθραν* in the last line (which is closely joined to this by γάρ) suggests that "Phœbus" (*i.e.* the Delphians) is eager to punish anyone who incurs the hatred of Orestes. The meaning is left doubtful by the conventional moralizing with which this edifying speech closes.

1008. *δαίμων*: one of the vaguest words in Greek religious phraseology—"Heaven," "the Powers above."

1009-46. The first strophe and antistrophe reproach Phœbus and Poseidon for having allowed the fall of Troy and the misery of the Trojans. The second strophe and antistrophe point to the woe which Greece, too, suffered because of the war.

1009. *πυργώσας*: Poseidon and Apollo had offended Zeus, and were by way of punishment made to serve Laomedon, king of Troy, in this manner.

1012. *πόντιε*: "Thou God of the sea" (Poseidon).

1013. *διφρεῶν πηλαγος*: "riding over the sea." Poseidon was said to ride over the surface of the sea in a chariot. This "accusative of extent over which" with a verb which implies "rest upon" or "motion over" is not uncommon in poetry: cp. l. 117, *δάπεδον θάσσει*, and Vergil, *Aen.* iii. 191, *Cava trabe currimus aequor*—"in a hollow bark we hasten over the sea."

1014. *ἄτιμον*: predicative.

ὀργάναν χέρα τεκτοσύνας: lit. "the hand which works at building," *i.e.* "the cunning work built by your hands," that is, the fortifications of Troy.

1015. *Ἐνναλίω*: a title of the war-god, used here simply for "war" (cp. Latin *Mars*).

1016. *προσθέντες*: "giving over (for destruction)." Mr. Hyslop compares the Latin *addicere*.

μεθεῖτε: "what did ye surrender to Troy?" The implied

reproach is a great exaggeration. Phoebus and Poseidon were not bound to protect the city because they had been forced to build its walls; and though Poseidon was a firm ally of the Greeks, Phoebus was the most faithful and valuable helper whom the Trojans had. Probably he is said to have "given over" Troy because finally he had to acquiesce in her downfall.

"O Phoebus, thou who didst cause the fair-walled hill at Ilion to rise in towers, and thou Lord of the sea, who dost ride over the briny main driving steeds of the same dark hue, wherefore did ye give over to Enyalios, lord of the spear, the cunning workmanship built by your hands, setting it at naught, and wherefore did ye forsake unhappy, yea, unhappy Troy?"

1017. **Σιμοεντίσιν**: Simois and Xanthus were the two rivers of Troy, and are often mentioned in the *Iliad*.

1019. **ἔχεύετε**: the Chorus are still addressing the two gods, who by deserting Troy are responsible for all the bloodshed and trouble.

1020. **ἀστεφάνους**: used predicatively; "ye did set up contests, but not for garlands." **στέφανοι** were the recognised prizes given to the victors in the national athletic contests. The difference between such struggles and that at Troy was that no wreath was given. But the adjective means more than this. The garland typified the games, which were felt to be a national institution, and were revered as such. A truce was declared in any war while the Olympian games were being held. The **στέφανος** also typified mirth, festivity, and religious rites. And so a contest which is **ἀστέφανος** is a contest which is destructive of national life, of happiness, and, above all, of peace.

1021. **ἀπὸ δὲ φθ.**: *bytmesis* for **ἀποφθ. δέ. βασιλῆς**: see l. 1134(n.).

1023. **θεοῖσιν**: "in honour of the gods."

1024. **καπνῶ**: dative of 'instrument.'

1025. **βέβακε**: Doric for **βέβηκε**, "has gone," "has passed away."

παλάμῃς: lit. "hand," and so either "violence" or "cunning of hand"; here probably the former.

1026. **ἐναλλάξασα φόνον θανάτῳ**: "exchanging slaughter for death," that is, 'receiving her own death as a requital for the murder she committed upon her husband.' The murder is regarded as the *price* she paid to win her own death.

1029. **πρὸς τέκνων ἀπήγυρα θεοῦ**: "by the hands of her children she felt the power of Heaven." Notice the emphatic position of the second **θεοῦ** at the opening of the next sentence. **τέκνα** are of course Orestes and Electra, who killed Clytaemestra in order to avenge Agamemnon.

1030. **κέλευσμα μαντόσυνον**: the "oracular command" was the order given to Orestes by the Delphic oracle bidding him kill his mother.

ἐπεστράφη: "attacked her," "turned upon her."

1032. **Ἄργος ἐμπορευθείς**: "having journeyed into Argos." Orestes on reaching manhood left Phocis (Intro., § 11), and came back to Argos, where he committed his deed. These two words are not found in the manuscripts, which give *Ἀργόθεν πορευθείς*, "having travelled from Argos," which is a misstatement, unless Euripides is referring to a different form of the legend. For this reason some editors read as above, but the change is by no means certainly correct.

1034. **Ἀγαμεμόνιος**: for the form see note on l. 3.

κἄωρ: "son," an exceedingly rare word.

1035. **ἀδύτων ἐπιβάς**: "after having entered the sanctuary." The meaning appears to be "Orestes first applied for advice to the Delphian oracle and then came to Argos."

κτάνεν: the omission of the augment is not uncommon in lyrics, and is frequent in Homer.

1036. **πῶς πείθομαι**: apparently = *πῶς πείθωμαι*, "how am I to believe?" That is: "the story goes that thou, O Phoebus, didst bid Orestes kill his mother, but I can scarcely credit that a holy god gave such a command."

1038. **ἀν' Ἑλλάνων ἀγόρους**: "through the market-places of Greece" *ἀγορος* is a rarer variant for *ἀγορά*.

1039. **τεκέων**: governed by *στοναχάς*, "sang dirges for their children."

ἄλοχοι: wives of slaughtered Trojan warriors, brought as captives to Greece and exposed for sale as slaves in Greek market-places (see last line).

1040. **ἐκ δ' ἔλειπον**: *tnesis* for *ἐξέλειπον* *δέ*.

1041. **οὐχὶ σοὶ μόνα**: addressed to Hermione.

1046. **σκηπτός**: "thunderbolt," and so "a storm." "A drizzling storm of murderous bloodshed." Lit., "a storm dripping the slaughter of death."

1050. **φρούδη**: understand *ἔστι*.

τάδ': goes with *δῶματα* in last line.

"For I have heard a confused report that the daughter of Menelaus has departed, leaving this palace."

1051. **ἐκδήμων φῶων**: "our friends when away from home." He means, of course, Neoptolemus; if it is true that the prince's wife has eloped, it is Peleus' business, in Neoptolemus' absence, to attempt to bring her back.

1052. ἐκπορεύειν: "to work out," that is, "to bring to the best issue possible."

1053. σαφῶς: "correctly."

1055. δόμων: governed by οἷχεται, "is missing from, hath fled from this house." οἷχουμαι never simply means "I go," but "I have gone." The only difference between οἷχουμαι and ἀπείμ (absum) is that the latter means merely "I am absent," while the former means "I am absent when I might be expected to be present."

1058. μῶν: see Appendix.

παιδός: objective gen. Lit., "On account of her deadly plots against his child?" "Because of her plots against his child's life?"

1060. τίνος: governed by μέγα.

1061. χθονός: ablatival gen.; "conveying her out of the country."

1062. περαινών: tentative pres. Lit., "Trying to accomplish what hope?" "What plan does he propose to carry out to help her?" (ἐλπίς, "hope," being used for "plan which gives her hope" of escape from her husband).

1063. γέ: "Yes, and . . ."

1064. κρυπτός καταστάς: "taking up his stand secretly," i.e. "lying in wait for him in ambush."

κατ' ὄμμ' ἐλθὼν μάχῃ: "coming face to face with him in battle." κατ' ὄμμα and κρυπτός, to which it is opposed, are the important phrases.

1065. ἄγνοις: this word would provoke a smile in the audience after Orestes' departing speech.

1066. ὅσον τάχος: "as quickly as possible." In full the phrase would be something like κατὰ τοσοῦτον τάχος ὅσον (τάχος) δύνατόν ἐστι, "with as great a speed as is possible."

1067. ἱστίαν: the altar with its sacred fire was an important feature of any temple.

1070. Enter, as Messenger, one of the servants of Neoptolemus, coming from the direction of Delphi.

1072. Lit. "How my foreboding heart expects something!" For πρόμαντις θυμός, cp. Shakespeare's "O my prophetic soul!"

1074. τοιάσδε: first syllable short, as often.

1075. Μυκηναίου ξένου: "their guest-friend from Mycenae"—Orestes. At the end of this speech Peleus falls half-fainting to the ground, or into the arms of his attendants.

1077. The excitement of the scene is shown by the fact that the line is broken, that is, divided between two speakers. This is very rare in Greek tragedy.

1079. *ἐ καί*: "if thou dost really wish." Distinguish from *καί ἐ*. See Appendix.

1082. *οἷα*: "with what cruelty" (agreeing with *μοῖρα*). Distinguish *οἷα* (fem. sing.) from *οἷα* (neut. pl.).

ἀμφιβᾶσ' ἔχεις: note that the form of this expression is precisely like the periphrastic perfect in modern languages—"thou hast encompassed me." This usage is not uncommon in Greek iambic poetry, but it never means merely "I have . . ." So here the literal meaning is, "in what a way thou dost grip me, having encompassed me!" ("with what cruelty thou hast encompassed me with thy toils!")

1084. *ἀκούσθ'* = *ἀκουσά*, neut. pl. acc. of *ἀκουστός*.

ὅμως: the insertion of this word in this manner is highly idiomatic. The sentence really combines two expressions: (i) *ἀκούσαι οὐκ ἀκουσά θέλω*, (ii) *καίπερ ἀκουσά ὄντα ὅμως θέλω ἀκούειν*. Translate: "I wish to hear thy message, though it be hard news to hear."

1085 *sqq.* For the importance of Messengers' speeches, see *Introd.*, § 3. Such speeches show Euripides at his best—brilliant, clear, and incisive.

1086. *φαινὰς ἡλίου διεξόδους*: "the radiant journeys of the sun" are of course "days." Vergil has a similar expression, *tres adeo soles*, "full three days" (*Aen.* iii. 203). The acc. is governed by *διδόντες*.

1087. Lit. "giving three radiant journeys of the sun to sight-seeing we filled our eyes." "Thrice did the sun traverse his radiant course while we gazed upon the sights and sated our eyes with the spectacle." Distinguish *θεά* from *θεά* "a goddess."

The great temple was externally a marvel of beautiful sculpture, and contained many chambers in which were stored innumerable gifts, costly, beautiful, or quaint, offered by worshippers from all over the Greek world, and even from "barbarian" countries. Croesus in particular gave gifts of enormous value. In consequence the temple was a great attraction to sight-seers. In the *Ion* of Euripides (the action of which takes place in front of the temple) a company of women from Athens come and examine the sculptures upon the façade and discuss the subjects in a most realistic and interesting fashion.

1088. *τοῦτο*: *i.e.* our spending so much time in examining the treasures. Orestes told the Delphians that the Thessalians had come to steal.

ἄρ': *i.e.* as we found afterwards by their hostility. See Appendix.

1089. λαὸς οἰκήτωρ θεοῦ: "the folk who dwell upon the territory of the god."

1091. Lit. "spoke hostile words to each man, into his ear."

1093. γύαλα: lit. "hollows." Hesychius, the Greek lexicographer, explains the word as meaning "treasure-chambers." Euripides makes this plain by adding *θησαυροῦς*.

βροτῶν: not *vague*, but intentionally *broad*. Delphi appealed to humanity.

1094. παρόντ': agrees with τοῦτον (l. 1092).

1095-6. τὸ δεύτερον . . . ἦλθε: "come hither again for the same purpose as that which brought him before." With *πάροντα* understand ἐπ' ἐκείνοις, "for that purpose for which . . ." *πάροντα* is equivalent to *ἐλθόντα* and balances ἦλθε.

ἐφ' οἷσι: explained more clearly by φοίβου ναὸν ἐκπέρσαι θέλων.

καὶ πάρος: Orestes declares that Neoptolemus' purpose was plunder even on the former occasion.

1097-9. The first τε merely joins the whole of this sentence to what has gone before; the second and third τε couple ἐς βουλευτήρια and ἰδίᾳ. Then ἰδίᾳ is further explained by ὅσοι κτέ., because the expression "private officials" needs some elucidation. In this way ἰδίᾳ . . . δόμοις becomes a complete sentence instead of being a phrase balancing ἐς βουλευτήρια. The distinction is between the magistrates of the town of Delphi and the rulers of the temple. Translate: "And the magistrates came flocking into the council chambers, and in private those who were in charge of the treasures of the god placed a guard in the colonnaded halls"—i.e. in the temple. The advent of Neoptolemus made the whole community "lock up its spoons."

ἐτάξαντο: lit. "saw to the placing of guards" (middle).

1100-1. The sheep are called "fosterlings of the grass of Parnassus," because they were fed upon the slopes of Mount Parnassus, near Delphi.

1101. τῶνδε: i.e. of the ill-feeling against us.

1103. προξένοισι: the πρόξενος roughly resembled the consul of modern times, the main difference being that the πρόξενος was a citizen of the state in which he lived as πρόξενος, not of the state which he represented. Thus in the present case the πρόξενοι would be Delphians chosen from among their countrymen to represent the Thessalians.

The great Theban lyric poet, Pindar, was πρόξενος of Athens at Thebes.

μάντεσιν: these priests offered the sacrifice and put the questions to the god on behalf of visitors.

Πυθικοῖς: belongs to *προξένοισι* as well as to *μάντεσιν*.

1108. πατρός: Achilles. The genitive depends on αἵματος.
"To pay penalty for the slaughter of my father."

1109. κἀνταῦθ': "and thereupon." The bystanders probably raised shouts of dissent when Neoptolemus gave his answer.

ισχύων μέγα ἐφαίνεθ': "was seen to have great influence."
μέγα is adverbial, and modifies *ισχύων*.

1110. ὥς ψεύδονται δεσπότης ἑμός: this clause depends on μῦθος in the last line (not on ἐφαίνεθ'). "Orestes' tale that my master was lying."

1111. ἐπ' αἰσχροῖς: "for a base purpose," viz. that of robbing the temple.

1112. κρηπίδος: *κρηπίς* generally means the stone edge of anything, as a kerbstone or coping of a pond. Here it probably means, as Mr. Hyslop says, "the steps which formed part of the basement of the temple." Orestes ascends the steps and stands within the outer enclosure, facing the front of the temple itself.

πάρος χρηστηρίων: "before the prophetic shrine."

1113. τυγχάνει: understand ὦν.

ἐν ἐμπύροις: "busied with the burnt-offering," as a preliminary to consulting the oracle.

1114. τῷ: dative of disadvantage: "against him." For the use of the participle as pronoun see l. 972.

1115. δάφνη: the laurel was sacred to Apollo, and laurel-bushes grew in the precincts of the temple.

ὦν . . . εἰς ἣν: difficulty has been found in this assertion, because in the last scene Orestes is in Phthia. But it is quite possible to assume that sufficient time has elapsed between the two episodes—a far longer time than would be required for the singing of the Chorus. See *Introduct.*, §§ 4, 13.

1117. κατ' ὄμμα: "openly," opposed to λάθρα (l. 1119), as is shown by the use of μέν and δέ. κατ' ὄμμα probably means that he stood out alone in front of the shrine, stepping out of the crowd of πρόξενοι and μάντις.

1120. χωρεῖ δὲ πρύμναν: "and he recoiled." πρύμναν is short for ἐπὶ πρύμναν. It is a nautical expression used of a ship which backs water. Thus Neoptolemus retired without turning round. We are to understand that the laurel-bushes grew in front of the shrine, so that Neoptolemus while praying was unwittingly facing his foes, who stabbed him in the front of his body.

ἐς καιρόν: "in a vital spot." καιρός is always used of place or time, specially fitted for the business in hand. Hence often "opportunity."

1121. *ἔλκε*: there are three possible explanations of this: (i) understand *ἔλκε*, as in earlier English "to draw" means "to draw a sword"; (ii) understand *πῶδα*, "he retires"; (iii) understand *τὸ βέλος*, in which case we must suppose Neoptolemus to have been wounded by a javelin or spear, which in spite of *ἐκφύρης* (l. 1114) is not impossible. This latter explanation is the most probable (though all three are awkward). Neoptolemus was not mortally wounded, but had the strength to pull out the spear and to arm himself. For a new and highly ingenious explanation of the word see *Intro.*, § 13.

παραστάδος: the genitive depends on *κρεμαστά*. *παραστάδες* was the name of the side-pillars, one at each end of the façade of the temple. The singular is apparently used of the front wall itself between these two pillars. Armour taken in battle was frequently hung up thus in front of a temple by the victors in memory of their success.

1122. *πασσάλων*: governed by *καθαρπάσας*. "Snatching from their pegs the weapons which hung upon (lit. from) the temple-front."

1123. The altar stood in front of the temple, and Neoptolemus leaped upon it to address the crowd.

ἰδέν: explanatory or "epexegetic" infinitive. Lit. "a fierce warrior for looking-purposes"; that is, "a warrior fierce to gaze at" (not "a warrior only in appearance").

πί: = *ἐπί*: of two vowels usually the first is elided, but when the first is long and the second short the latter is cut off (*prodelision*).

1124. *Δελφῶν παίδας*: simply a poetical synonym for *Δελφοῦς*. The acc. is governed by *βοᾷ*: "he cried aloud to the sons of the Delphians." Cp. l. 671.

1125. *ἰδοῦς*: cognate acc. with *ἐλθόντα*.

1127. *τῶν*: pronominal use, "of them"; the genitive is governed by *οὐδείς*.

μυρίων ὄντων: gen. absolute, explaining *τῶν*.

1128. *ἔβαλλον*: governs *αὐτόν* understood. "They pelted him with stones hurled from their hands."

1130. *ἐμβολάς*: the "attacks" of the stones—"the showering missiles."

1133. *ἔκλυτοι*: lit. "extricated," and so probably "easy to manage," "light" (cp. *expeditus*).

ἀμφώβολοι: probably "two-pronged forks" used in making the sacrifice.

1134. *σφαγῆς*: nom. plural of *σφαγεύς*. The form in *-ῆς* is

an older variant of that in *-εῖς*; cp. l. 1021, where *βασιλῆς* is an older form still. Distinguish from genitive of *σφάγη*. "Ox-piercing knives" are knives used in sacrifice.

ἐχέρον: "came flying."

ποδῶν πάρος: apparently means that the missiles fell short and strewn the ground in front of the altar on which Neoptolemus was standing.

1135. *δενᾶς πυρρίχας*: "a ghastly dance." The *πυρρίχη* was a war-dance performed in armour. *δενᾶς* implies that Neoptolemus had the appearance of going through a mimic performance, but in this case it was a fearful reality.

ἂν εἶδες: "you would have seen" if you had been present.

1136. *παίδος*: the genitive depends on *πυρρίχας*. Lit. "a dance on the part of thy son—as he guarded himself against the missiles."

1138. *ἐσχάραν*: the top of the altar, where the fire was kindled.

1139. *τὸ Τρωϊκὸν πῆδημα*: the turn of the phrase shows that this "Trojan leap" was famous. It may refer either to Neoptolemus himself or to his father. Homer tells us that Neoptolemus at the Trojan war would not stay in the ranks, but rushed forth by himself. This does not seem sufficiently definite to give rise to a phrase like the above. And so Hermann supposes that this is a reference to some feat celebrated by the Cyclic poets (later writers on the Trojan "cycle" or series of legends). The Scholiast on the other hand refers the words to Achilles: "they say that there is a place at Troy called 'Achilles' Leap,' at the place where he jumped from the ship. He leaped down with such force that water gushed up from the ground." This seems a likely explanation. It is very common indeed for the peasantry to account for peculiar features of the landscape (in this case a spring close to the sea) by inventing some story about the feats of some striking person of bygone times. Thus the Straits of Gibraltar were called the Pillars of Hercules, and Devil's Bridges, Devil's Chimneys, and the like, are common at the present day. Even the spire of Chesterfield Parish Church is said to be crooked because the Fiend once sat on it to watch a wedding-procession.

Obviously Neoptolemus leaping down from the altar suggests Achilles leaping down from the ship.

1142. *ἔπιπτον*: "were killed."

τραυμάτων: wounds inflicted by Neoptolemus.

1143. *ὑπ' αὐτῶν*: "by their own hands" here means "by one

another." The construction is appropriate because *ἐπιπτον* (last line) is in meaning passive.

1144. *εὐφήμοισι δόσφημος*: notice the effective juxtaposition of these two words. It points to the special horror of this murder. Blood was shed in the holy temple, and discordant yells of battle were heard in the shrine where men were bidden to observe a reverent silence.

εὐφημος means "speaking well" in a ritual sense. At a sacrifice the bystanders were told *εὐφημεῖν*, "to utter nothing ill-omened." Hence the word often means "reverently silent."

1145. *πέτραισιν*: the cliffs which surrounded the temple. Mr. Hyslop well observes: "Orestes' prophecy as to the Delphian rock (l. 998) is fulfilled."

ἐν εὐδίᾳ: there was quiet for an instant while Neoptolemus stood in triumph.

It is said that in early life Euripides was a painter (pictures ascribed to him were to be seen at Megara), and certainly *ἐν εὐδίᾳ* . . . *δπλοῖς* was written by one with a fine eye for pictorial effect.

1146. *φαεινοῖς*: perhaps means that as he stood in triumph a stray beam of sunshine fell full upon him. "And there he stood awhile (*πῶς*) in calm, my master, his arms gleaming in the sunlight."

1147. *τις*: we are, of course, intended to assume that this mysterious person was Apollo, but beyond doubt Euripides wishes to hint that the voice was only that of a mortal conspirator.

ἀδύτων: the inner shrine.

1148. *δαινόν* . . . *φρικῶδες*: neuter acc., used adverbially.

στρατόν: "the armed crew."

1150. *Δελφοῦ πρὸς ἀνδρός*: we learn from the Scholiast that his name was Machaereus, who was (according to Scholiast on *Orestes* 1649) a priest of the temple.

ὥσπερ . . . *ἄλλων*: this clause has excited suspicion, on the just ground that if the *Δελφὸς ἀνὴρ* is only one of a crowd it is absurd to specify him, the others also being "men of Delphi." See, however, *Introd.*, § 13 (end).

1156. *δή*: emphasizes *νεκρόν*. Because he was dead they feared that the temple would be polluted (!) if the corpse was left within the precincts.

1161-6. Euripides generally closes a Messenger's speech with a few moralising lines. In this case the Messenger, apparently an ordinary simple believer, points the moral that the hideous

business he has just related is most damaging to the credit of Apollo. An advanced thinker of the poet's own day would regard the story, as thus told, as proof that 'the god' did not exist at all. See the remarkable fragment from the *Bellerophon* (quoted in the note on l. 53).

1163. διδόντα: conative present, "offering to give satisfaction."

1165. παλαιὰ νέκη: the "old quarrel" refers of course to the blasphemy of Neoptolemus in demanding satisfaction from Apollo for slaying Achilles.

πῶς ἂν οὖν εἴη σοφός: "he has acted basely, so how can he be wise?" One might have expected, 'How can he be a *good* god?' Cp. the use of μωρία ('folly') in the sense of "wickedness" (l. 938), and the Socratic doctrine that moral evil is identical ultimately with intellectual evil. So too Marlowe (Prologue to *The Jew of Malta*) says: "I hold there is no sin but ignorance."

1166-72. For these lines see Introd., § 8.

1166. καὶ μήν: see Appendix. The Chorus begins to chant these lines as the procession comes upon the stage, carrying the corpse of Neoptolemus.

δεῖ: pointing; "yonder."

φοράδην: "borne shoulder-high."

1167. δῶμα πελάζει: this is the only extant example of πελάζω with the simple accusative.

1170. σκύμνον: lit. "whelp," and so "son." Words applying properly to young animals are often used in tragedy of human beings. Cp. l. 621, πῶλον ("filly").

1171-2. These lines are obscure, and may be corrupt. Tr.: "And thou thyself, falling on an evil fate, hast encountered the same doom as thy grandson."

1171. αὐτός: contrasted with Neoptolemus.

1172. εἰς ἓν μοίρας: μοίρας is partitive gen., governed by ἐν "Upon one (and the same) sort of fate." The meaning of "same" is helped out by συν- in συνεκύρσας.

1173-1230. This passage is technically called a *commos* (κομμός, "dirge"). A *commos* was a sort of mournful duet between an actor and the Chorus.

1173. ὦμοι: last syllable scanned as short. In Homer a *finis* diphthong is often so scanned instead of being elided.

οἶον: exclamatory. "What a woe is this which I see!"

1176. ὦ πόλι Θεσσαλία: i.e. Phthia. The usual adjectival form is Θεσσαλός; here Θεσσαλῖος is used for the sake of the metre.

1178. *λείπεται*: last syllable scanned short. See note on l. 1173.

1179. *παθέων*: genitive of cause: "wretched in my misfortunes."

φίλον . . . *βάλλον*: lit. "throwing my eyes upon what friend shall I rejoice them (*i.e.* my eyes)?" "To what friend shall I look to glad mine eyes?"

1181. Peleus fondles the corpse of his grandson, and addresses each part as he touches it.

1182-3. "O that fate had slain thee beneath the walls of Troy, beside the beach of Simois!" The last syllable of *Ἰλῳ* is scanned short. For Simois see l. 1017 *n.*

1184. *ὡς ἐκ τῶνδ'*: "in that case," apparently, but the use of *τῶνδε* is very strange.

1185. *τὸ σόν*: "thy fate."

ᾧδ': "in that case."

1186. *γάμος*: the marriage between Neoptolemus and Hermione.

1188-96. The whole of this passage is very obscure. It falls into two parts: (i) *ὦ παῖ* . . . *δέσθαι*, (ii) *μηδ' ἐπὶ* . . . *ἀνάψαι*. The skeleton of (i) is *μήποτε τὸ δυσώνυμον ὥφελε ἀμφιβαλέσθαι* 'Αἶδαν ἐπὶ σοι—"would that the ill-omened had never flung death upon thee." *σὼν λεχέων* depends on *τὸ δυσώνυμον*: "the ill-omened (nature) of thy union," that is, Neoptolemus' alliance with Andromache. (The bad omen is that of Andromache's name, which contains the word *μάχη*.) *ἐμὸν γένος*: vocative, "O my son"; *γένος* is sometimes used in poetry of one child. But the abrupt insertion of the vocative here is very harsh. Many editors alter the text of one or the other of these two words. *ἐς τέκνα καὶ δόμον*: "against my children and my house," loosely joined on to *ἀμφιβαλέσθαι* as a sort of compound adverb. *Ἑρμιόνας*: depends on *Αἶδαν*: "death because of Hermione," *i.e.* inflicted upon Neoptolemus by Orestes because of the quarrel about Hermione. *ἀλλὰ κεραυνῷ πρόσθεν δέσθαι*: understand *ὥφελε* from l. 1190: "But instead (of slaying thee) it ought first to have perished by the thunderbolt." "It" is *σὼν λεχέων τὸ δυσώνυμον*. In plain words, Peleus means "I wish that Andromache had died before causing Hermione's jealousy and so your death."

(ii) is easier. With *ἀνάψαι* understand (from l. 1190) *ὥφελε* (*i.e.* 'you, Neoptolemus'). *ἐπὶ τοξοῦν φονίῳ*: "in consequence of the murderous archery," that is, the 'arche'—*arch* Paris slew thy father.' *πατρός* is to be taken α το

Διογενής: "the Zeus-born blood" is the blood of Achilles, who was descended from Zeus. **αἷμα** is accusative governed by **ἀνάψαι**: "thou oughtest never to have fastened (the shedding of the) Zeus-born blood upon the god Phoebus." **Φοῖβον** is in apposition to **θεόν**.

Translate the whole speech: "O ye bridals, ye bridals, that have destroyed, yea destroyed, this house and this city of mine. Alas! Oh, my son, would that thy ill-omened union had never, my child, flung death, wrought by Hermione, upon thee, to the ruin of my family and my house. Oh my son! would that Andromache had first perished by the thunderbolt! Nor shouldst thou, a mortal, because of that murderous archery, have fastened upon Phoebus the god the guilt of thy Zeus-born father's blood!"

1198-9. Lit. "I will begin upon my dead master with wails, with a melody of those below." That is, "I will begin to moan for my dead master, singing the strain sacred to the dead."

1201. **διὰδοχα**: used adverbially—"in succession," "in my turn."

1217. **ἔς "Αἶδαν**: "until I die."

1218. **ἄλβισαν θεοί**: the wedding of Peleus and Thetis was a most magnificent and august occasion. All the gods and goddesses, save one, were present as guests. The uninvited one was Eris (Discord), who, in spite, threw upon the board the golden apple which led to the Judgment of Paris and so to the Trojan War. The wedding ceremony of Peleus is the subject of a fine poem of Catullus.

1219-20. "All my fortunes have flown aloft and departed, and now they lie far from my (former) high boastings." His happiness has "taken wings."

1224. **Νηρέως κόρη**: Nereus was a sea-god; Thetis was one of his fifty daughters.

1225. **ἔψαι**: old form of **ἔψει**.

1226. At this point Thetis comes into view, standing upon the **θεολογεῖον** (see *Introd.*, § 3). The metre changes to anapaests, as is usual on the arrival of a fresh character.

τί κекίνηται: "What is that moving?" "What divine thing do I see?"

1228. **αἰθέρα**: acc. of "extent over which," governed by **πορθμυόμενος**, "making his way through the clear sky."

1231-72. For this "winding-up speech" see *Introd.*, §§ 10, 11.

1231. **σοι**: ethic dative, to be joined to **ἤκω**, "I, Thetis, come to give thee comfort, for the sake of our bridals long ago."

τῶν πάρος νυμφευμάτων: the words do not mean that Thetis regards the marriage as obsolete (see l. 1258). *νυμφεύματα* means here not "the married state," but "the wedding." In memory of their early wedded life together she comes to give Peleus comfort now. There is a touching contrast: the divine bride, who has remained as young as on her wedding-day, and the mortal husband who has passed into extreme old age.

1232. Νηρέως: her father, the sea-god.

1233. *κακοῖς*: governed by *δυσφορεῖν*. "And first I bid thee chafe not overmuch at the ills which now encompass thee."

1234. *παρήνεσα*: instantaneous aorist.

1235. *κάγώ γάρ*: she means, 'You, being a mortal, ought not to grieve too much, seeing that even I, a goddess, one who might have expected to bear children who would bring me no sorrow, have had my woes too.'

ἀκλαυστα τέκνα: "children who would never cost me a tear."

ἐχρήν: i.e. 'I ought, in the nature of things . . .,' 'if things had followed their ordinary course, I should have . . .'. As a goddess she might have expected to marry a god, and so not have mortal offspring.

1236. *ἐκ σοῦ*: goes with *τεκοῦσα* (next line).

1238. *σημανῶ*: governs *ἐκεῖνα*, understood as antecedent to *ὦν*. Lit. "I will show those things because of which I came." "I will explain the reason of my coming." The reason is here, as usual in Euripides, to predict the events which follow those of the play.

1240. *πορεύσας*: note voice.

ἑσχάραν: "altar."

1241. *Δελφοῖς δνείδος*: *δνείδος* is acc. in apposition to the whole sentence; for it is not meant (precisely) that Neoptolemus himself is a reproach to the Delphians, nor his murder, nor his tomb. The reproach is that at their very doors is buried a man who came to them in friendship and was murdered by them. This acc. in apposition to the whole of a preceding sentence is common in tragedy. The clearest and best-known case is Euripides' *Orestes*, 1105: *Ἑλένην κτάνωμεν, Μενέλεω λύπην πικράν* ("Let us slay Helen, for her death will be a bitter grief to Menelaus"). Helen *herself* is not a grief to her husband (or at any rate is not so regarded here).

ὡς ἀπαγγέλλη τάφος: the inscription on his tomb would say how he had met his death. Thetis does not explain how it is that the Delphians will allow Peleus to carry out her bidding. Often at the end of a play the ordinary principles and probabilities of

human action are regarded as being in abeyance, so that wrongs may be righted off-hand. There is no question that this is inferior art. At the close of *Cymbeline*, in the midst of the British rejoicing, the king, to remove all other friction, says:

"My peace we will begin. And, Caius Lucius,
Although the victor, we submit to Caesar,
 And to the Roman empire; promising
 To pay our wonted tribute."

1244. **Μολοσσίαν γῆν**: part of Epirus. It is implied that the Molossians were named from Molottus, son of Andromache and Neoptolemus.

1245. **Ἑλένω**: Helenus was one of Hector's many brothers, and a noted prophet. After the fall of Troy his life was spared by the Greeks.

1246. **παῖδα τόνδε**: governed by *χρή* (l. 1244), and to be taken closely with *κατοικῆσαι*. "The captive woman and this son of hers must settle . . ."

τῶν ἀπ' Αἰακοῦ . . . δῆ: "sole survivor of the house of Aeacus." *τῶν* (sc. *δυνων*) is partitive, governed by *μόνον*. *δῆ* draws attention to a fact which might otherwise be not fully noticed. The favourite translation "indeed" is here for once appropriate.

1247. **βασιλεία ἐκ τοῦδε**: understand *δεντα*—"descended from this lad."

1248. **ἄλλον δι' ἄλλον**: "one after another."

διαπερᾶν: lit., "to pass through," and so "to continue."

Μολοσσίας: governed by *βασίλεια*—"And kings sprung from him must in long succession rule over Molossia in happiness."

1249. **ᾧδ'**: that is, 'so utterly destroyed as it appears to be at present.'

1251. **καὶ γάρ . . . μέλει**: Troy was always felt to be a sacred city, and though the Greeks did indeed contrive to capture it (only because of the help of Pallas—next line) they suffered terribly both before and after. For *καὶ γάρ* see Appendix.

1253. **εὐνῆς χάριν**: "the favour of my marriage" means "how great a blessing your marriage with me is." After *εὐνῆς χάριν* some MSS. insert *θεὰ γεγῶσα καὶ πατρὸς τέκος*, which spoils the syntax, and is probably spurious.

1258. **θεὸς συνοικήσεις θεᾷ**: lit., "thou, a god, shalt live with me, a goddess."

1259. **ξηρόν**: "unwetted." Because a god ("a spirit") the elements will have no effect on him.

1262. **Λευκὴν κατ' ἀκτὴν**: "on the white strand." Leuce Acte

was a narrow island in the Black Sea, off the mouth of the Borysthenes (now the Dnieper).

Εὐξείνιον πόντον: the Euxine Sea (Black Sea) is called the "Euxine Way" because it was a great highway, in particular for corn-ships.

1265. "A cave in the ancient Cuttle Reef." *μυχόν* is acc. of motion with *ἐλθών*.

1266. Σηπιάδος: derived from *σηπία*, a "cuttle-fish," either because so shaped, or from being infested by cuttle-fish. It was near Mount Pelion (see l. 1277).

1268. *κομιστήν*: in apposition to *χορόν*.

1271-2. *πᾶσιν . . . ὀφείλεται*: though the remark applies primarily to Neoptolemus, the use of *πᾶσιν* is highly absurd after l. 1256. "For all men this doom (fate) has been ordained by the gods." For *ψῆφος* see note on l. 519.

καθθανεῖν ὀφείλεται: lit. "dying is owed," i.e. "death is a debt that all must pay."

1273. *συγκοιμήματα*: abstract for concrete: "O noble wife!"

1277. *πτυχάς*: see note on *μυχόν*, l. 1265.

1278. *εἶλον χερσὶ*: Thetis was at first unwilling to marry Peleus, and when he tried to embrace her changed herself into various dangerous and elusive shapes. But he refused to let go, and at last she was forced to return to her own form.

1279-83. These lines are tolerable as a commonplace reflection on marriage in general, but coming as they do from Peleus as a comment upon his union with a goddess they are vulgar and trivial to the last degree. (*κᾶτα* points the moral from the advantages Peleus is now receiving.) The lines might be paraphrased colloquially: "Fancy! she's going to make a god of me! And then they say marriage is a failure!" See further, *Introd.*, § 10.

1280. *δοῦναι*: "to give (one's children) in marriage," for the more usual *ἐκδοῦναι*.

1283. "Never would they fare badly at the hands of the gods," "They" are those who contract marriages with persons of high birth and character.

1284-8. These last five lines are found at the close of the *Alcestis*, *Bacchae*, and *Medea*. Such trite remarks would fit almost any play. The critic Hermann suggests that they are not meant to have any particular importance, and were intended to be sung during the bustle caused by the audience as they rose and began to leave the theatre.

1284. *τῶν δαιμονίων*: neuter. "Many are the shapes of

heavenly dispensation." That is, one can never predict in what way the will of Heaven will manifest itself. Cp. Tennyson's "God fulfils Himself in many ways."

1285. The meaning of this line is the same as that of the preceding one.

1286. *ἐξαίετη*: gnomic aorist, to be translated by our "present."

1287. Lit. "and Heaven finds a way for the unexpected" (neuter); *i.e.* "Heaven finds a way to bring about that which was unexpected."

1288. *τοῖνδ'*: predicative; "in this fashion"—*i.e.* the action of the play is a case of the unexpected happening.

The Scholiast has a most sensible note on this closing speech: "Here, for example, it is contrary to expectation that Hermione should marry Orestes, and that Andromache should go away to the Molossians after being at point to lose her life, and that Neoptolemus should not be slain on the former occasion when he demanded compensation from the god, and yet should be murdered the second time when offering sacrifices in his repentance and endeavouring to propitiate the god." The last instance should be particularly noticed; see note on l. 1004.

APPENDIX

Notes on the more important PARTICLES used in the "Andromache."

ONE of the most striking features of the Greek language is the great number of its particles, many of which are used in the most subtle and beautiful manner, and contribute in a considerable measure to the perfection of the language as a means of expression. They give an *aroma* to the bare facts which the other words embody. In this respect English is much inferior to Greek, and in consequence it is frequently impossible to find any one word which may be regarded as even a rough equivalent for the particle in question. But no error should be guarded against more carefully than that of supposing that a word has no definite significance merely because one's own language has no corresponding word. A Greek could express in words all the "nods and becks and wreathed smiles" which by others can only be indicated by gestures and by emphasis of the voice. It would be an interesting exercise for the student to think out the facial expression or gesture appropriate to each particle.

Note particularly that two or more particles may be combined, in which case (i) the combination may have a special meaning of its own, or (ii) each of the several particles may retain its own meaning. To decide whether (i) or (ii) is the case is not always easy.

ἀλλὰ . . . γάρ (l. 264): lit. "but . . . for," used when the speaker breaks off suddenly in order to come to the point. Probably to be explained as an ellipse ("but I will cease talking thus for . . .").

ἀλλ' οὐδέ . . . μὲν (l. 286): "and on the other hand . . . not . . .," "nor again," putting forward with great force another side to the question, introducing the other horn of the dilemma. ἀλλὰ implies that this second aspect of the case is in danger of being forgotten, οὐδέ that it has at least as great a claim

to attention as the first aspect, and $\mu\eta\nu$ lays emphasis on the key-word.

$\delta\pi\alpha$: interrogative (no English equivalent).

$\delta\pi\alpha$: (i) "then," used in drawing a *simple deduction*, e.g., in l. 741, "if what you say is true, then we are lost."

(ii) "as it seems," "after all," "Ah! I see now that . . . was . . ." This usage is perhaps the most delicate and subtle of all. It occurs when by a flash one realizes some fact which was in operation in the past, but of which at the time one was ignorant; $\delta\pi\alpha$ introduces the statement that such and such a fact was the case, though at the time we did not know it. A simple illustration will make this plain. One is walking in a crowd, and suddenly receives a blow in the eye from somebody's umbrella. Next day one meets a friend who says, "I hope I didn't hurt you yesterday." One replies, "Oh, it was *you*, was it?" The Greek would be $\sigma\upsilon\ \delta\pi\alpha\ \acute{\epsilon}\kappa\epsilon\acute{\iota}\nu\omicron\varsigma\ \eta\sigma\theta\alpha$. See the notes on ll. 418, 1088. Naturally $\delta\pi\alpha$ in this sense always takes a past tense. In l. 418, Andromache by using the past tense ($\eta\nu$) does not imply that what she refers to is no longer the case, but that during all her life this has been true (of her as well as of others), but she was all along ignorant of it; the truth has only just dawned upon her.

$\gamma\acute{\alpha}\rho$: (i) "for" merely giving a reason. This use is exceedingly common and quite easy.

(ii) "Why!" "What!" introducing an indignant or emphatic question, e.g. l. 590: "What! *thou* a man?"

(iii) "Yes, for . . .," "No, for . . ." Frequent in stichomythia, when the speaker assents to or dissents from what is said by his interlocutor, and gives a reason for so doing. Sometimes used, not in conversation, when one answers a remark of one's own. Whether "Yes" or "No" is meant can easily be seen from the nature of the sentence containing $\gamma\acute{\alpha}\rho$ (l. 1204).

$\gamma\epsilon$: (i) "at least," simply *emphasizing* either (a) a single word which precedes it, e.g. ll. 220, 667, 909, etc.; or (b) a phrase, e.g. l. 5 (emphasizing $\acute{\epsilon}\nu\ \tau\acute{\omega}\ \pi\acute{\rho}\iota\nu\ \chi\rho\acute{\omicron}\nu\omega$), l. 944 ($\tau\omicron\upsilon\varsigma\ \nu\omicron\upsilon\nu\ \acute{\epsilon}\chi\omicron\nu\tau\alpha\varsigma$); or (c) a sentence, e.g. l. 184 ($\kappa\alpha\kappa\acute{\omicron}\nu\ [\sigma\omicron.\ \acute{\epsilon}\sigma\tau\iota]\ \theta\upsilon\nu\eta\tau\omicron\iota\varsigma\ \tau\omicron\ \nu\acute{\epsilon}\omicron\nu$).

(ii) "Yes" in stichomythia, implying assent and adding something, either (a) simply further information, e.g. l. 912: "Did you make any plot against them?" "Yes, murder"; or (b) an important proviso or deduction which must be made from the statement to which *general* assent is given, e.g. l. 254: "Will you leave the altar?" "Yes, *if* I shall not lose my life by doing so."

ὅε . . . γε: "yes . . . but" (or an emphatic "and"), introducing an objection which destroys the importance of something already said, *e.g.* l. 584 ("I got her as a captive." "Yes, but she became my grandson's prize," so that your claim on her is annulled by his).

ὁὖν: (i) = *δέ* + *οὖν*, "and therefore."

(ii) "well then," defiantly closing the discussion (l. 258).

(iii) "but supposing," introducing a second less likely or less welcome alternative, *e.g.* l. 338 ("If you kill me your reputation will suffer; but supposing I *do* escape with my life . . .").

ὅγ: (i) "indeed," emphasizing a particular word (always that immediately preceding *ὅγ*), often ironically; *e.g.* ll. 1247 (see note), 324 (ironical).

(ii) "supposing for the sake of argument," introducing an unlikely supposition for the sake of showing what result it would have, *e.g.* l. 334 ("Suppose for the moment that your daughter has taken my life").

ὅγτα: very like *ὅγ* (i); common in excited questions, and after *οὖ* in emphatic or excited statements.

ἐλ καί: "if . . . indeed," l. 1079 ("Listen, if thou dost indeed wish to aid"). This use is quite easy, but should be carefully distinguished from that of *καί ἐλ* (*kel*) = "even if," which has practically the opposite meaning.

ἐλ πως: "if perchance," "in case."

ἐλτα: (i) "then," "next."

(ii) "and then," introducing an indignant question which comes as the climax to a discussion. See note on the peculiar passage l. 1279.

ῆ: (i) interrogative use with no English equivalent; it simply draws attention to the interrogative nature of the sentence.

(ii) "truly," emphasising an assertion (l. 274).

ῆ . . . γάρ = ῆ (i) + γάρ (ii) (l. 249).

καί γάρ: "for indeed," a stronger form of γάρ (i).

καί μὴν: "And behold!" "And mark you!" Suddenly calls attention (i) to a new person coming upon the stage, *e.g.* ll. 494, 546; or (ii) to a fresh thought which strikes the speaker, *e.g.* ll. 81, 672; or (iii) anything novel or startling, *e.g.* l. 820.

καίτοι: "and yet."

μέν: indicates that a clause (introduced by *δέ*) is to follow which will form a contrast to the *μέν*-clause. Sometimes, but rarely, *μέν* and *δέ* simply join two clauses without any opposition (*e.g.* in l. 940).

μὲν . . . οὖν: (i) = *μέν* + *οὖν*, "so," almost the same as *οὖν*.

(ii) "nay rather" (= Lat. *immo*), correcting or supplementing a previous statement. (There are no instances of this usage in the *Andromache*, but it is common and important.)

μῶν: (i) "surely . . . not" (= Lat. *num*), introducing a question to which the speaker expects a negative answer (l. 82, where *οὖν* merely strengthens *μῶν*).

(ii) an ordinary emphatic interrogative, like *ἤ* (i); in this case *μῶν* (originally *μη οὖν*) loses its negative force.

οὐκ οὖν: (i) = *οὐ* + *οὖν*, "then . . . not?" used in questions.

(ii) "certainly not," emphasising an affirmation. For a finely expressive use of *οὐκ οὖν* . . . γε, see l. 444.

οὐκοῦν: "then," a stronger form of *οὖν*, the negative part of the word being neglected. (This word does not occur in the *Andromache*, but should be noted and distinguished from *οὐκ οὖν*. To distinguish them is easy when it is observed that in each case it is the accented part of the word which is important.)

οὖν: (i) "therefore," "then," inferential or resumptive.

(ii) joined sometimes to the more important of two alternative clauses. In such cases it cannot be translated, but the sense should be given somehow; e.g., in l. 731, "I will not suffer aught untoward, nay nor will I *do* aught of the kind."

τοί: "as you know," "mark you," appealing either to the knowledge of the person addressed or to general experience. It is thus often used in proverbial expressions (e.g. l. 636).

VOCABULARY

NOTE.—The principal parts of compound verbs are given under the uncompounded form, if the latter occurs in the Vocabulary; if not, they are given under the compounded form.

- ἀγαθός, ἡ, ὄν, good, noble.
ἀγαλμα, ατος, τό, statue.
*Ἀγαμεμνόσιος, α, ον, of Agamemnon.
*Ἀγαμέμνων, ονος, ὁ, Agamemnon.
ἀγαν, too much.
ἀγγέλλω, ἀγγελῶ, ἡγγελία, ἡγγελκα, ἡγγελεμαι, ἡγγέλθην, to announce.
ἀγγελος, ου, ὁ, messenger.
ἀγκάλῃ, ης, ἡ, bent arm.
ἀγλαός, ἄ, ὄν, beautiful, famous, noble.
ἀγνοέω, ἦσω, to be ignorant.
ἀγνός, ἡ, ὄν, pure, chaste.
ἀγορος, ου, ὁ, meeting, assembly.
ἀγρεύομαι, εύσομαι, to hunt, pursue, snatch.
ἀγριος, α, ον, wild, fierce.
ἀγχόνῃ, ης, ἡ, hanging, halter.
ἀγω, ἄξω, ἡγαγον, ἤχα, ἤχθην, ἡγμαι, to lead, to bring, keep.
ἀγώ, crasis for ἄ ἐγώ.
ἀγών, ὤνος, ὁ, struggle, action at law, trial.
ἀγωνίζομαι, ἰσθμαι, ἡγωνισάμην, to contend for a prize, contend in a law-suit.
ἀδελφός, οὔ, ὁ, a brother; ἀδελφός, ἡ, ὄν, just like.
ἀδικέω, ἦσω, to do wrong, injure.
ἀδίκως, unjustly.
ἀδόκιμος, ον, unexpected.
- ἄ-δουλος, ον, without slaves, unattended.
ἄ-δύνάτος, ον, unable, powerless.
ἄδυτον, ου, τό, shrine.
ἀεί, always.
ἀείρω. See αἶρω.
ἀελπτῶς, unexpectedly.
ἄ-θάνατος, ον, immortal.
ἄ-θεος, ον, ungodly.
ἀθλιος, α, ον, wretched.
ἀθρέω, ἦσω, to look, gaze at, consider.
ἀθροίζω, σω, to collect.
ἄθροός, α, ον, in a body.
ἄ-θώπευτος, ον, not flattered.
αἶα, ας, ἡ, land, country.
αἶα!, alas!
Αἰακίδης, ου, ὁ, descendant of Aeacus.
Αἰακός, οὔ, ὁ, Aeacus, father of Peleus.
αἰγλάεις, εσσα, εν, radiant, glittering.
αἰγλᾶς, εσσα, εν, contr. for αἰγλάεις.
*Αἰδης, ου, Hades, the god of the world below; the world below, Hades, the grave.
αἰδώς, οὗς, ἡ, sense of shame, modesty, feeling of honour.
αἰεί, poetical form of ἀεί.
αἰθέριος, α, ον or ος, ον, of or belonging to the upper air; high in air.

- αἰθήρ, έρος, δ, the sky.
αἰκάλλω, αἰκαλῶ, to coax, fawn.
αἰκέλιος, ον, unseemly, wretched.
αἷμα, ατος, τό, blood.
αἱματώδης, ὡσα, to make bloody.
αἱματ-ωπός, ον, with blood-stained face.
αἰνέω, έσω, ήνεσα, ήνεκα, to praise, be content with.
αἰπανός, ή, ὦν, lofty.
αἵρεσις, εως, ή, choice.
αἰρέω, αἰρήσω, εἶλον, ήρηκα, ήρέθην, ήρημαι, to take, capture; middle, to choose.
αἶσα, ης, ή, fate, destiny.
αἰσθάνομαι, αἰσθῆσθαι, ήσθόμην, ήσθημαι, to perceive.
αἰστωρ, ορος, ignorant, unskilled.
αἰσχρο-κερδής, ές, covetous.
αἰσχρός, ά, ὦν, shameful.
αἰσχύνη, ης, ή, shame, disgrace.
αἰτέω, αἰτήσω, ήτησα, ήτηκα, to ask, beg.
αἰτία, ας, ή, a cause.
αἴτιος, α, ον, causing, guilty.
αἰχμαλώτις, ίδος, ή, a captive woman.
αἰχμ-άλωτος, ον, taken in war.
αἰών, ὤνος, ό, time, life.
ἀκέστωρ, ορος, ό, healer.
ἀκίνητος, ον, motionless, immovable.
ἀ-κλαντος, ον, unwept.
ἀ-κληστος, ον, not closed, unlocked.
ἀ-κοινώνητος, ον, not shared.
ἄκος, ονς, τό, remedy.
ἀκουστός, ή, ὦν, fit to be heard.
ἀκούω, ἀκούσομαι, ήκουσα, ἀκήκοα, to hear.
ἀ-κρίτος, ον, not judged, without a trial.
ἀ-κρυπτος, ον, unhidden.
ἀκτά, Dor. for ἀκτή.
ἀκτή, ης, ή, beach.
ἀ-κύμων, ον, barren.
ἀκον, ἀκουσα, ἀκον, against one's will.
ἀλάλημαι, pf. of ἀλάομαι, only used in pres. sense, to wander.
ἀλγεινός, ή, ὦν, grievous.
- ἀλγέω, ήσω, to feel pain, grieve.
ἀλγηδών, ὀνος, ή, pain.
ἀληθεία, ας, ή, truth.
ἀ-ληθής, ές, true.
ἄλιος, α, ον, of or belonging to the sea.
ἄλις, enough.
ἀλίσκομαι, ἀλώσομαι. ἐάλων, ἔλωκα, to be caught, be convicted.
ἀλκή, ης, ή, strength, defence, fight.
ἄλλά, but.
ἄλλος, ή, ο, other, different.
ἀλλότριος, α, ον, belonging to another.
ἀλλό-χρως, ωτος, of a strange colour, foreign.
ἄ-λοχος, ου, ή, wife.
ἄλς, ἁλός, ό, salt; in f. sea (poetical).
ἅμα, at the same time, together.
ἁμάθεια, ας, ή, ignorance, vice, iniquity.
ἁμαρτάνω, ἁμαρτήσομαι, ἡμαρτον, ἡμάρτηκα, to miss, lose, sin.
ἁμαρτία, ας, ή, sin.
ἁμανρός, ά, ὦν, dim, obscure, unknown.
ἁμηχανέω, ήσω, to be in difficulties, be at a standstill.
ἁ-μήχανος, ον, difficult.
ἁμιλλα, ης, ή, struggle, competition.
ἁμιλλάομαι, ήσομαι, to compete, struggle.
ἁμ-μένω, poetical for ἀνα-μένω.
ἁμός, poetical for ἐμός.
ἁμπλακίσκω, ἀμπλακήσω, ἡμπλάκηκα, ἡμπλάκον, to miss.
ἁμπλακών. See ἀμπλακίσκω.
ἁμπτάμενος. See ἀναπέτομαι.
ἁμνγμα, ατος, τό, a tearing.
ἁμνᾶσθαι, poetical 2 aor. of ἀμύνω.
ἁμνησί. See ἀναμνησί.
ἀμύνω, ἀμύνω, ἡμύνα, poetical 2 aor. ἡμύνᾶσθαι, to keep off, ward off, defend; middle, avenge oneself.
ἀμφί, with dat., around, about,

on account of, for the sake of, concerning; *c. acc.*, around, on, at.

ἀμφι-βαίνω, to surround.

ἀμφι-βάλλω, to throw round, surround.

ἀμφι-ελίσσω, ἰζω, to wind round.

ἀμφιμάτωρ, *oros*, having two mothers, whose father has two wives.

ἀμφι-φάνης, *és*, perfectly clear.

ἀμφώβολος, *ov, ó*, double spit.

ἀν, *untranslatable particle* implying contingency, possibility, or indefiniteness.

ἀν, crasis for ἀ ἀν.

ἀνά, on, in.

ἀναγκάζω, *ásw*, to compel.

ἀναγκαῖος, *a, ov, also os, ov*, necessary; connected by natural ties.

ἀνάγκη, *ης, ἡ*, necessity.

ἀν-αιρέω, to take up, destroy.

ἀνάκτορον, *ov, τό*, palace, temple.

ἀν-ἀλίσκω, -ἀλῶσω, -ἤλωσα, -ἤλωκα, -ἠλώθην, -ἤλωμαι, to use up, kill, destroy.

ἀνα-μένω, to await.

ἀν-ανδρος, without a husband, unmanly.

ἀναξ, *ἀνακτος, ó*, king, lord.

ἀναξίως, unworthily.

ἀνα-πέτομαι, -πτήσομαι, *ἀνεπτόμην* or *ἀνεπτάμην*, to fly up, take wings and be gone.

ἀν-άπτω, -άψω, -ἤψα, to fasten on, attach.

ἀν-αρπάζω, to snatch up, take by storm.

ἀνασσα, *ἡ*, a queen.

ἀνάσσω, ἀνάξω, to rule.

ἀνάσπατος, *ov*, laid waste.

ἀνα-στρέφω, to turn upside down; *middle*, to dwell.

ἀναστροφή, *ἡ*, overthrow.

ἀνασχτός, *ov*, bearable.

Ἀνδρομάχη, *ης, ἡ*, Andromache.

ἀνευ, without.

ἀν-έχομαι, -έξομαι, *ἀνασχήσομαι, ἡνεχόμεν, ἡνεσχόμεν*, hold oneself up, endure, allow.

ἀνηβητήριος, *a, ov*, making young again.

ἀν-ἥλιος, *ov*, sunless.

ἀνὴρ, *ἀνδρός, ó*, man, husband.

ἄνθρωπος, *ov, ó*, man (*homo*).

ἀν-ίημι, -ήσω, -ήκα, -εἵκα, -εἴθην, -εἵμαι, to send forth, let go.

ἀνίκα, Dor. for ἡνίκα.

ἄνοια, *as, ἡ*, folly.

ἄ-νομος, *ov*, lawless.

ἀνταῖος, *a, ov*, right opposite, in front.

ἀντ-ἀμείβομαι, *ψομαι*, to give or take in exchange, answer.

ἀντί, opposite, instead of. (*Always takes gen.*).

ἀντιάζω, *άσω*, to go towards, entreat.

ἀντι-δράω, to requite.

ἀντι-κλάζω, -κλάγξω, to resound in answer.

ἀντι-λαμβάνω, to receive instead of or in turn.

ἀντί-παις, -παιδος, childish.

ἀντί-στοιχος, *ov*, corresponding to, like.

ἀντομαι, to entreat.

ἀντρον, *ov, τό*, cave.

ἀνύω, *σω*, to accomplish.

ἄ-ξενος, *ov*, inhospitable.

ἄξιος, *a, ov*, worth, worthy.

ἀξιόω, *ώσω*, to think worthy.

ἀξίως, worthily.

ἀπ-αγγέλλω, to announce.

ἀπ-άγω, to carry off.

ἀ-παις, *ἀπαιδος*, childless.

ἀπ-αλλάσσω, -αλλάξω, -ἤλλαξα, -ἤλλαχα, -ἤλλαγμαί, -ἤλλάχθην or -ἤλλάγην, to set free.

ἀπαξ, once, once for all.

ἀπ-αρτάω, *ήσω*, to hang, strangle.

ἀπαρχαί, *ων, αι*, offerings, first-fruits.

ἀ-πᾶς, *ἀπᾶσα, ἀπαν*, all, all together.

ἀπ-αυδάω, *ήσω*, to forbid, be wanting towards, fail.

ἀπ-αυράω, to take away, receive good or ill from, enjoy or suffer.

ἀπ-εμῖ, (i) from *εἰμῖ*, to be

- away from, be absent; (ii) from *εἶμι*, to go away.
- ἀπειρος**, *ov*, inexperienced, ignorant.
- ἀπληστία**, *as, ἡ*, insatiate desire.
- ἀπό** (*gen.*), far from, by reason of.
- ἀποβαίνω**, to go away, turn out, result.
- ἀποβλέπω**, to gaze at.
- ἀποδίδωμι**, to give back.
- ἀποκτείνω**, to kill.
- ἀπολαύω**, **ἀπολαύσομαι**, **ἀπέλαυσα**, to enjoy, profit by.
- ἀπολλύμι**, to destroy; *middle*, to perish.
- ἀποπτύω**, to spit forth, loathe, reject with loathing.
- ἀπορος**, *ov*, without passage, impracticable, impossible.
- ἀποσπάω**, to tear away.
- ἀποστέλλω**, to send away; *pass.* go away.
- ἀποφθίμενος**, *η, ov*. See **ἀποφθίνομαι**.
- ἀποφθίνωμαι**, **-φθίσκομαι**, **ἀποφθίσκω** (*with participle ἀποφθίμενος*), to perish.
- ἀπτομαι**, **ἄψομαι**, **ἤψαμην**, to touch.
- ἀπ-ωθέω**, to thrust away.
- ἀρά**, *interrog. particle*. See Appendix.
- ἄρα**, *inferential particle*. See Appendix.
- ἄραρε** (see **ἀραρίσκω**), it is fixed, decreed.
- ἀραρίσκω**, **ἀρῶ**, **ἤραρον**, **ἄραρα** (*strong perf.*), to be joined closely together, be fitted.
- ἀράσσω**, **ἀράζω**, to strike hard.
- Ἀργεῖος**, *a, ov*, Argive, belonging to Argos (see next word).
- Ἄργος**, *ous, τό*, Argos, a state in S. Greece.
- Ἀργῶς**, *a, ov*, of the ship Argo.
- ἀρεαί**, *crasis for al aperiā*.
- ἀρετή**, *ἡς, ἡ*, excellence, virtue.
- Ἄρης**, **Ἄριος** or **Ἄρεως**, *ὁ*, Ares, the god of war; war.
- ἄρθρον**, *ov, τό*, a joint.
- ἄρμος**, *aros*, a yoke; a joint.
- ἀρνῦμαι**, to gain.
- ἄρπαζω**, **ἄρπάσσω**, **ἤρπαξα**, **ἤρπακα**, to carry off, snatch up.
- ἄρσεν**, *en*, male.
- ἀρχή**, *ἡς, ἡ*, beginning, sovereignty, magistrate.
- ἄρχω**, **ἄρξω**, to begin, rule; *middle*, begin.
- ἀσθενής**, *és*, weak, insignificant.
- Ἀσιᾶτις**, *ιδος, ἡ, fem. adj.*, Asiatic.
- Ἀσιήτις**, poetic form of **Ἀσιᾶτις**.
- ἀσπίς**, *ιδος, ἡ*, shield.
- ἀστέφῃων**, *ov*, without garlands.
- ἄστν**, *eos or eως, τό*, city.
- Ἀστυάναξ** ("lord of the city"), Astyanax, son of Hector and Andromache.
- ἄτα**, Dor. for **ἀτη**.
- ἀτάρ**, but.
- ἀτεκνος**, *ov*, childless.
- ἀτευχής**, *-és*, without weapons.
- ἄτη**, *ης, ἡ*, delusion, bane, pest.
- ἀτηρός**, *δ, ὁν*, baneful.
- ἀτίμος**, *ov*, dishonoured.
- ἀτίμως**, disgracefully, without honour.
- Ἀτρέϊδης**, *ov, ὁ*, son of Atreus, patronymic applied to Agamemnon and Menelaus.
- ἀτύχομαι**, be distraught, bewildered.
- αὐ**, again, moreover, on the other hand.
- αὐγή**, *ἡ*, a light, beam of the sun, eye.
- αὐδα**, Dor. for **αὐδή**.
- αὐδάω**, **ἤσω**, to talk, speak.
- αὐδή**, *ἡς, ἡ*, voice.
- αὐθ-έντης**, *ov, ὁ*, murderer.
- αὐλα**, Dor. for **αὐλή**.
- αὐλή**, *ἡς, ἡ*, open court, abode.
- αὐτίκᾱ**, straightway.
- αὐτο-κράτης**, *és*, having full power.
- αὐτόν**, *ἡν*, reflexive pronoun, himself, here.
- αὐτός**, *αὐτή*, *αὐτὴ* (*ipse*); with article, *αὐτὸς, αὐτή*, *τό αὐτό*, the same.

αὐτως, just as it is, merely.
 αὐχέω, ἦσω, to boast, be confident.
 ἀφ-αίρῶ, to take away.
 ἀ-φθίτος, *ον*, undecaying, immortal.
 ἀ-φθονος, *ον*, bounteous, plentiful.
 ἀφ-ίημι, -ήσω, -ήκα, -είθην, -εῖμαι, to send away, set free.
 ἀφ-ικνέομαι, ἀφίξομαι, ἀφίκομαι, ἀφίγμαι, to arrive.
 ἀ-χάρις, *ι*, thankless, unlovely.
 Ἀχελῷος, *ον*, ὁ, Achelōus, name of river running through Aetolia and Acarnania.
 ἄχος, *ους*, τό, burden.
 Ἀχιλλεύς, ἔως, ὁ, Achilles, son of Peleus and Thetis.
 ἄχος, *ους*, τό, pain, grief.

βαθύς, εἰα, ὕ, deep.
 βαῖνω, βήσομαι, βέβηκα, ἔβην, to go, step.
 βάλλω, βάλῶ, ἔβαλον, βέβηκα, ἐβλήθην, βέβληκα, to throw.
 βάρβαρος, *ον*, barbarous, foreign.
 βασίλειᾶ, *ας*, ἡ, queen.
 βασίλειος, *ον*, royal.
 βασιλεύς, ἔως, ὁ, king.
 βέλεμον, *ον*, τό, dart.
 βέλος, *ους*, τό, arrow, dart.
 βελτίων, *ον*, *compar.* of ἀγαθός, better.
 βῆμα, *ατος*, τό, step.
 βία, *ας*, ἡ, force.
 βίαιος, *α*, *ον*, violent.
 βίος, *ον*, ὁ, life.
 βιοτή, ἥς, ἡ, life.
 βίотος, *ον*, ὁ, life.
 βλάβη, *ης*, ἡ, harm, injury.
 βλαστάνω, βλαστήσω, ἐβλαστον, to bud, grow, be born.
 βλέπω, ψω, to look at, see.
 βλώσκω, μολοῦμαι, ἐμολον, μέμλωκα, to come or go.
 βοάω, βοήσω, to cry, shout.
 βοή, ἥς, ἡ, cry, shout.
 βολή, ἥς, ἡ, stroke, wound.
 βοτήρ, ἥρος, ὁ, herdsman.

βούλευμα, *ατος*, τό, resolution, plan.
 βουλευτήριον, *ον*, τό, Council-chamber.
 βουλεύω, *σω*, to take counsel.
 βούλησις, ἔως, ἡ, wish, will.
 βούλομαι, βουλήσομαι, ἐβουλήθην, to wish.
 βουπόρος, *ον*, ox-piercing.
 βοῦς, βοός, ὁ or ἡ, bullock, cow.
 βοῦτης, *ον*, ὁ, herdsman.
 βρέτας, *εος*, τό, statue.
 βρέφος, *ους*, τό, child, baby.
 βροτήσιος, *α*, *ον*, mortal.
 βροτός, *ου*, ὁ, mortal, man.
 βρόχος, *ον*, ὁ, noose.
 βρύχιος, *α*, *ον*, in the depths of.
 βῶμιος, *α*, *ον*, at the altar.
 βωμός, *ου*, ὁ, altar.

γᾶ, Doric for γῆ.
 γαῖα, *ας*, ἡ, earth, country.
 γαμβρός, *ου*, ὁ, connexion by marriage, son-in-law.
 γάμω, γαμῶ, ἔγημα, γεγάμηκα, to marry.
 γάμος, *ον*, ὁ, marriage.
 γάρ, for.
 γε. See Appendix.
 γεγώς, ὥσα, ὥς, *part pres.* of γίγνομαι.
 γέμω, to be full.
 γένεθλον, *ον*, τό, offspring.
 γενειάς, ἄδος, ἡ, beard.
 γέννᾶ, *ας*, ἡ, offspring.
 γενναῖος, *α*, *ον*, noble.
 γένος, *ους*, τό, race, descent.
 γένυς, *ους*, ἡ, cheek.
 γεραῖος, ὁ, *ον*, old.
 γέρας, *ως*, τό, gift, honour.
 γέρων, *οντος*, ὁ, old man.
 γῆ, γῆς, ἡ, earth, land.
 γῆρας, *ως*, τό, old age.
 γίγνομαι, γενήσομαι, ἐγενόμην, γέγονα, to become, be born.
 γινώσκω, γνώσομαι, ἔγνω, ἔγνωκα, to perceive, gain knowledge, know, be right.
 γλώσσα, *ης*, ἡ, tongue.
 γνήσιος, *α*, *ον*, legitimate.

- γνώμη**, *ης, ἡ*, judgment, purpose, opinion.
γονεῖς, *έως, ὁ*, parent.
γόνος, *ου, ὁ*, offspring.
γόνυ, *ατος, τό*, knee.
γόος, *ου, ὁ*, a wailing, groaning.
γοργός, *ἡ, ὁν*, terrible, fierce.
γραῦς, *γραῖς, ἡ*, old woman.
γυάλον, *ου, τό*, hollow.
γῆς, *ου, ὁ*, chamber, field.
γυμνός, *ἡ, ὁν*, naked, defenceless.
γυναικεῖος, *α, ου*, belonging to a woman.
γυνή, *γυναικός, ἡ*, woman, wife.
γύψ, *γυπός, ὁ*, vulture.
δαιμόνιος, *α, ου*, connected with fate, ordained by the gods.
δαίμων, *ονος, ὁ*, fate, luck.
δαίος, *α, ου*, hostile, destructive.
δάκρυ, *τό*, tear.
δάκρῦμα, *ατος, τό*, tear.
δάκρυον, *τό*, tear.
δακρύνω, *ύσω*, to weep.
δάμαρ, *αρτος, ἡ*, wife.
δαμογέρον, Dor. for *δημογέρον*.
δάπεδον, *ου, τό*, land, soil, floor, abode.
δαῖρός, Dor. for *δηρός*.
δάφνη, *ης, ἡ*, laurel.
δέ, but, and.
δέδοικα, to fear.
δέδορκα, *pf. (with pres. sense) of δέρκομαι*.
δεῖ, *δεήσει, ἐδέησε (impers.)*, it is necessary, one must.
δείκνυμι, *δείξω, ἐδείξα, δέδειχα, ἐδείχθην, δεδειγμαι*, to show, explain, teach.
δειλός, *ἡ, ὁν*, cowardly, wretched.
δεῖμα, *ατος, τό*, fear.
δειαίνω, to be afraid.
δειμάτῳ, *ώσω*, to frighten.
δεινός, *ἡ, ὁν*, terrible.
δεκέτης, *ου*, lasting ten years, passing ten years.
διλεαρ, *ατος, τό*, bait.
Δελφός, *ίδος, ἡ, fem. adj. of Delphi*.
Δελφός, *ἡ, ὁν*, Delphian.
δέμας, *ρός, ὁ*, body, form.
δεξιὰ, *ας, ἡ*, right hand.
δεξιμήλος, *ον*, receiving sheep, used for sacrifice.
δεξιός, *α, ὁν*, on the right hand.
δέρη, *ης, ἡ*, neck.
δεσμός, *οῦ, ὁ*, fetter.
δεσπόζω, *όσω*, to be master of.
δέσποινα, *ης, ἡ*, mistress.
δεσπότης, *ου, ὁ*, master.
δεῦρο, hither.
εὐτέρος, *α, ου*, second, of less importance.
δέχομαι, *δέξομαι, ἐδεξάμην, δέδεγμαι*, to receive.
δέω, *δήσω, ἐδησα, δέδεκα, ἐδέθην, δέδεμαι*, to bind.
δή. See Appendix.
δηιάλωτος, *ον*, taken captive in war.
δηλος, *η, ου*, clear, evident.
δημογέρον, *οντος, ὁ*, elder of the people, senator.
δηρός, *α, ὁν*, long; (*neut. as adv.*) for a long time.
δήτα, certainly, to be sure. See Appendix.
διά, *with gen.* through, by means of; *with acc.* through-out, on account of.
διαβαίνω, to step across, cross over, move across.
διαβολή, *ἡς, ἡ*, slander.
διάδοχος, *ου*, succeeding, coming in turn.
διάνδιχα, in two ways.
διαντλέω, *ήσω*, to drain out, drink to the dregs.
διαπεραίνω, *ανῶ*, to bring to an end, accomplish.
διαστέχω, to go through
διδάσκαλος, *ου, ὁ*, teacher.
διδάσκω, *διδάξω*, to teach.
δίδυμος, *η, ου*, double, twofold.
δίδωμι, *δώσω, ἔδωκα, δέδωκα, ἔδοθην, δέδομαι*, to give.
δίβη, Dor. for *διέβη*. See *διαβαίνω*.
δι-εκπεραίνω, *ανῶ*, to bring quite to an end.

δι-έξοδος, ου, ἡ, a passage.
 δίκαιος, α, ου, just.
 δίκη, ης, ἡ, right, justice.
 διογενής, ἐς, descended from Zeus.
 δι-όλλυμι, to destroy utterly.
 διπλοῦς, ἡ, οὖν, double.
 δι-πτύχος, ου, doubled, twofold.
 δισσός, ἡ, ου, twofold, double.
 διφρεῦς, σω, to drive a chariot.
 δίωγμα, ατος, τό, pursuit.
 δι-ωθέω, to thrust away.
 δμῶϊς, ἴδος, ἡ, female slave.
 δοκέω, δόξω, ἐδόξα, δεδόκηκα, to think, seem; δοκεῖ, ἔδοξε (*impers.*), it seems good, it is decreed.
 δόκησις, εως, ἡ, credit.
 δόλιος, α, ου, crafty.
 δόλος, ου, ὁ, craft, treachery.
 δόμος, ου, ὁ, house.
 δόξα, ης, ἡ, reputation.
 δορί-κτητος, ου, won by the spear.
 δορί-μῆστωρ, ορος, ὁ, master of the spear.
 δορι-πετής, ἐς, slain by the spear.
 δόρυ, δόρατος, τό, beam, spear, ship.
 δορύ-ξενος, ου, ὁ, ally in war.
 δούλιος, α, ου, of slavery.
 δουλεύω, σω, to be a slave.
 δούλη, ης, ἡ, female slave.
 δούλιος, α, ου, slavish, of slavery.
 δούλος, ου, ὁ, slave.
 δουλοσύνη, ης, ἡ, slavery.
 δράω, δράσω, to do.
 δρόμος, ου, ὁ, race.
 δρόσος, ου, ἡ, dew, water.
 δύναμαι, δυνήσομαι, ἐδυνήθην, δεδύνημαι, to be able.
 δυνάμεις, εως, ἡ, power, ability.
 δυνάσις, εως, ἡ, power, ability.
 δύο, two.
 δύρομαι, to lament.
 δυσ-δαίμων, ου, ill-fated.
 δυσ-λῆτος, ου, hard to unfasten, gripping.
 δυσ-μενής, ἐς, hostile.
 δύστηνος, ου, Dor. for δύστηνος.
 δύστηνος, ου, wretched.

δυσ-τυχέω, ἡσω, to be unhappy.
 δυσ-τυχής, ἐς, unfortunate.
 δύσ-φημος, ου, of ill omen.
 δυσφορέω, ἡσω, to bear ill, be grieved.
 δύσ-φρων, ου, hostile.
 δυσ-φύλακτος, ου, unguarded.
 δυσ-ώνυμος, ου, bearing a name of ill omen.
 Δωδωναίος, α, ου, of Dodona.
 δῶμα, ατος, τό, house.
 δωρέομαι, ἡσομαι, to give, present.

ἔα, exclamation of surprise, Ah!
 εἰώω, *impf.* εἶων, εἴσω, to allow.
 εἰανόν. See αὐτόν.
 ἔβην, 2 *aor.* of βαίνω.
 ἐγγενέτης, ου, ὁ, inhabitant.
 ἐγ-καρτερέω, ἡσω, to persevere, be steadfast in the face of.
 ἐγ-κειμαι, -κείσομαι, to lie in, be oppressed by.
 ἐγνῶκα, *pf.* of γινώσκω.
 ἐγνων, 2 *aor.* of γινώσκω.
 ἐγώ, I.
 ἐβουσα, I feared.
 ἐδνα, ων, τό, nuptial gifts.
 ἐδρα, ας, ἡ, seat, suppliant posture, abode.
 ἐδραῖος, α, ου, sitting.
 ἐθέλω, ἐθέλῃσω, to be willing, wish.
 εἰ, if.
 εἰδώς, *participle* of οἶδα.
 εἴθε, O that!
 ἐλκῦσα, 1 *aor.* ἔλκω.
 ἐλόν, 2 *aor.* αἰρέω.
 εἰμί, ἔσομαι, to be.
 εἶμι, to go.
 εἰπείν, 2 *aor.* of λέγω.
 εἰ-περ, if indeed.
 ἐργω, εἰρξω, to shut in, prevent, stop.
 εἰς, *with acc.* into, to, at.
 εἷς, μία, ἓν, one.
 εἰσάπαξ, once, once for all.
 εἰσ-αφικνέομαι, to arrive at.
 εἰσ-βάλλω, to throw into, invade.
 εἰσ-εμῖ, to go in.

εἰσ-έρχομαι, to come into, enter.

εἶσομαι, *fut. of οἶδα*.

εἰσ-όδος, *ov, ἡ*, entrance.

εἰσ-οράω, to look at, see.

εἰσ-πίπτω, to fall into, be thrown into.

εἰσ-φέρω, to carry into, bring forward, introduce.

εἰσ-φοιτάω, *ἡσω*, to go continually, visit.

εἶσω, within.

εἶτα, then, after that. See Appendix.

εἴ-τε . . . εἴτε, whether . . . or, either . . . or.

ἐκ *or* ἐξ, *with gen.*, out of, from, in consequence of.

ἐκαστος, *η, ov*, each.

ἐκαστί (*gen.*), on account of.

ἐκ-βάλλω, to throw out, banish.

ἐκγονος, *ov, ὁ*, descendant, son.

ἐκ-δέω, -δήσω, to bind.

ἐκ-δημος, *ov*, from home, absent.

ἐκ-δίδωμι, to give out, give away in marriage.

ἐκεῖ, there.

ἐκείνος, *η, ο, as pron.*, he, she, it; *as adj.*, that.

ἐκεῖσε, thither.

ἐκθετος, *ov*, put out, exposed.

ἐκ-κομίζω, *ῖω*, to carry out, take away.

ἐκ-κωμάζω, *άσω*, to rush out like a reveller.

ἐκ-λείπω, to leave.

ἐκλύτος, *ov*, set loose, unfastened, handy.

ἐκ-λύω, to release.

ἐκ-μαθάνω, to learn thoroughly.

ἐκ-πέμπω, to send out.

ἐκ-περάω, *άσω*, to come forth.

ἐκ-πέρθω, -πέρσω, to destroy utterly, sack.

ἐκ-πλήττω, to fill up.

ἐκ-πίπτω, to fall out, be banished.

ἐκ-πονέω, to work out, bear.

ἐκ-πορίζω, *ῖω*, to provide, cause.

ἐκ-τείνω, to stretch out, expose, relate.

ἐκ-τίνω, -τίσω, ἐξέτισα, to pay off, pay in full.

ἐκτοθεν, from outside.

ἐκ-τοξεύω, *σω*, to shoot out, shoot away, shoot arrows.

ἐκτός (*gen.*), outside.

Ἔκτωρ, *opos, ὁ*, Hector.

ἐκ-φέρω, to carry out, spread.

ἐκ-φεύγω, to flee out, escape.

ἐκ-φοβέομαι, to be thoroughly afraid.

ἐκών, ἐκούσα, ἐκόν, willing.

ἐλάβον, 2 *aor. of λαμβάνω*.

ἐλάσσων, *ov*, less, fewer.

ἐλαυνω, ἐλῶ, ἤλασα, ἐλήλακα, ἤλαθην, ἐλήλαμαι, to drive, drive away.

ἐλεῖν, *aor. inf. of αἰρέω*.

Ἑλένη, *ης, ἡ*, Helen.

Ἑλένος, *ov, ὁ*, Helenus.

ἐλεύθερος, *α, ov*, free.

ἐλευθεροστομέω, *ἡσω*, to be free of speech.

ἐλκτός, *ἡ, ὅν*, twisted, deceitful.

ἐλκω, ἐλξω, εἴλξα, ἐλκύσω, εἴλκυσα, to draw, drag.

Ελλάς, *άδος, ἡ*, Greece.

Ἑλλην, *ηρος, ὁ*, a Greek.

ἐλπίζω, *ῖω*, to hope, expect.

ἐλπίς, *ίδος, ἡ*, hope.

ἐμάντόν, *ἡν*, myself (*reflexive*).

ἐμβολή, *ἡς, ἡ*, charge, assault, attack.

ἐμοιγε, emphatic form of ἐμοί.

ἐμολον, 2 *aor. of βλάσκω*.

ἐμός, *ἡ, ὅν*, my, mine.

ἐμ-πνέω, to blow or breathe on.

ἐμπορεύομαι, to travel.

ἐμπυρα, *ων, τά*, burnt sacrifices.

ἐμφάνως, openly, clearly.

ἐμ-φύω, *ύσω*, ἐμψέφυκα, ἐνέφυν, to grow in, be rooted in.

ἐν (*dat.*), in.

ἐναῖρω, ἐνάρῳ, ἡνᾶρον, to slay.

ἐν-άλιος, *α, ov*, and *os, ov*, in, on, or of, the sea.

ἐν-αλλάσσω, *άξω*, to exchange, receive in exchange.

ἐν-ἄλος, *ov* = ἐνάλιος.

ἐν-αντίος, *α, ov*, opposite, opposing, hostile.

ἐν-δέχομαι, to receive, hear.
 ἐν-δίδωμι, to give up, give.
 ἐν-δικος, *ov*, righteous, just.
 ἐνδον, within.
 ἐνεκα (*gen.*), on account of, for the sake of.
 ἐνεστι (*impers.*), there is in, it is possible.
 ἐνθα, then, there, where.
 ἐνθεν, thence, after that.
 Ἐννάλιος, *ov, ô*, god of battle.
 ἐν-οικέω, *ήσω*, to inhabit.
 ἐν-οικος, *ov*, dwelling in; as *subst.*, *ov, ô*, inhabitant.
 ἐν-τείνω, to stretch tight, fasten, imprison.
 ἐν-τίκτω, to bear in.
 ἐξ, used instead of ἐκ before a vowel.
 ἐξ-αίρετος, *ov*, chosen.
 ἐξ-αίρω, to take out, snatch away.
 ἐξ-αίτέω, *ήσω*, to demand; *middle*, beg for oneself, ask pardon for.
 ἐξ-ἁμαρτάνω, to err greatly.
 ἐξ-αμβλῶ, *ώσω*, to make barren.
 ἐξ-ἀνεμῶ, *ώσω*, to inflate, puff up.
 ἐξ-ανέχω, to hold up; *middle*, to bear up, acquiesce.
 ἐξ-ανίημι, *-ήσω, -ήκα, -εἶκα, -ελθην, εἶμαι*, to slacken, loosen.
 ἐξ-ανίστημι, to make rise from one's seat.
 ἐξ-ἄνύω, *ύσω*, to accomplish.
 ἐξ-αρνέομαι, *ήσομαι*, to deny strongly.
 ἐξ-είργω, to exclude, forbid.
 ἐξ-έλκω, to draw out.
 ἐξ-ερημῶ, *ώσω*, to desert.
 ἐξεστι (*impers.*), it is allowed, is possible.
 ἐξ-εὐλαβέομαι, *ήσομαι*, to be cautious of, take great precautions against.
 ἐξ-εὐρίσκω, to find out.
 ἐξ-εκμάζω, *άσω*, shed tears over.
 ἐξ-ογκῶ, *ώσω*, to make swell out, exalt.
 ἐξ-οδος, *ov, ή*, a way out, door.
 ἐξ-ομοίῶ, *ώσω*, to make like.

ἐξόν, *part.* from the *impers.* ἐξεστι.
 ἔξω, without, outside.
 ἐξωθεν, from without, outside.
 ἔοικα, *είκε (impers.)*, it is fitting, it seems.
 εἰούσα, *poetical form of οὔσα*.
 ἐπ-αινέω, to praise, recommend.
 ἐπ-αίρω, *-αρώ, -ήρα, -ήρκα, -ήρθην, -ήρμαι*, to lift up, excite, induce.
 ἐπ-άκτιος, *a, ov*, on the coast.
 ἐπεί, when, since, because.
 ἐπει-δή, since, seeing that.
 ἐπ-εμῖ, to come upon, overtake.
 ἐπεί-περ, seeing that.
 ἐπ-εῖτα, then, next.
 ἐπ-εξέρχομαι, to go out against, proceed to an extremity.
 ἐπ-έρχομαι, to go to, apply to.
 ἐπεφόνον (2 *aor. with no pres.*), I slew.
 ἐπ-έχω, to hold out, present, restrain.
 ἐπί, *with gen.* upon, at, towards; *with dat.* on; *with acc.* to (to fetch).
 ἐπι-βαίνω, to set foot on, arrive at, come to.
 ἐπι-βώμιος, *ov*, at an altar.
 ἐπιθυμία, *as, ή*, desire.
 ἐπί-κοινος, *ov*, shared.
 ἐπί-κουρος, *ov*, helping.
 ἐπι-λάτϋμαι, to lay hold of, stop.
 ἐπι-πίπτω, to fall upon, befall.
 ἐπιρροή, *ής, ή*, influx, flood.
 ἐπι-σκοπέω, to look at, watch over.
 ἐπι-σπάω, to drag along.
 ἐπιστάμαι, *-ήσομαι*, to know.
 ἐπιστολή, *ής, ή*, command.
 ἐπι-στρέφω, to turn towards; *in passive*, be turned towards, allude to, refer to.
 ἐπιτήδειος, *a, ov*, suitable, fitted.
 ἐπι-τίθημι, to put upon, lay upon, inflict.
 ἐπί-φθονος, *ov*, jealous, spiteful.
 ἐπ-ουρῖζω, *ιῶ*, to blow favourably, direct.
 ἐπ-ωφελέω, *ήσω*, to help.

ἐργάτης, ου, ὁ, workman.
 ἔργον, ου, τό, work, business.
 ἐρείδω, σω, to cause to lean,
 press, thrust.
 ἐρημία, ας, ἡ, solitude, loneliness.
 ἐρημος, ου, lonely, destitute.
 ἐρημόω, ὠσω, to make solitary,
 leave.
 ρις, ἐριδος, ἡ, strife.
 ἐρμήνευμα, ατος, τό, interpretation,
 monument.
 Ἑρμιόνη, ης, ἡ, Hermione.
 ἐρρομαι, ἐρήσομαι, to question, ask.
 ἐρπετόν, οὔ, τό, reptile.
 ἐρπω, imperf. εἶρπον, ἐρψω, to
 crawl, go.
 ἔρρω, ἐρρήσω, to go, be gone.
 ἔρχομαι, εἰμι, ἡλθον, ἐλήλυθα, to
 come, go.
 ἐρῶ. See λέγω.
 ἐρωτάω, ἦσω, to ask.
 ἐς, old form of εἰς.
 ἐσθλός, ἡ, ὄν, good, noble.
 ἐσ-οράω. See εἰσοράω.
 ἐσπίπτω. See εἰσπίπτω.
 ἔσ-τε, until.
 ἐστία, ας, ἡ, hearth, house.
 ἐστι-οῦχος, ου, having a hearth,
 at the hearth.
 ἐσχάρα, ας, ἡ, hearth, fireplace.
 ἐσχάτος, η, ου, furthest, utter-
 most, last.
 ἔσω, within.
 ἑτέρος, α, ου, other.
 ἔτι, yet, still.
 ἔτλην, 2 aor. (no pres. in use),
 to bear, suffer.
 εὖ, well.
 εὖ-γενέτης, ου, ὁ, one who is
 well-born.
 εὖ-γενής, ἐς, well-born, noble.
 εὐδαιμονέω, ἦσω, to be happy.
 εὐδαιμονίζω, ἰώ, to account
 happy.
 εὐ-δαίμων, ου, happy.
 εὐδία, ας, ἡ, tranquillity.
 εὖ-δόκιμος, ου, in good repute.
 εὖ-ήθης, ἐς, simple, silly.
 εὖ-ήνεμος, ου, unvexed by winds,
 sheltered.

εὖ-ἵππος, ου, having fine horses.
 εὖ-καρπος, ου, fruitful.
 εὐκλεῖα, ας, ἡ, renown.
 εὖ-μενής, ἐς, kind, gracious.
 εὐμορφία, ας, ἡ, beauty.
 εὐναίος, ου, wedded.
 εὐνάτωρ, Dor. for εὐνήτωρ.
 εὐνή, ης, ἡ, a bed, marriage.
 εὐνήτωρ, ορος, ὁ, husband.
 εὖ-νους, -νουν, kindly, friendly.
 εὖ-ξεινος, ου, hospitable.
 εὖ-πειθής, ἐς, persuasive, con-
 vincing.
 εὐρίσκω, εὐρήσω, εὕρον or ἤρουν,
 εὕρηκα, ἠρέθην, εὕρημαι, to
 find, detect.
 Εὐρώπη, ης, ἡ, Europe.
 Εὐρώτας, ου, ὁ, Eurotas, a river
 of Sparta.
 εὖ-σεβής, ἐς, religious.
 εὖ-σωματέω, ἦσω, to have a fine
 body.
 εὖ-τειχής, ἐς, well-fortified,
 strong.
 εὐτυχεῖω, ἦσω, to prosper.
 εὖ-τυχής, ἐς, fortunate.
 εὖ-φημος, ου, of good omen.
 εὖ-φρόνη, ης, ἡ, night.
 εὖ-φρων, ου, gracious.
 εὐχομαι, εὐξομαι, to pray.
 εὖ-ψυχος, ου, courageous.
 ἐφ-ερίσκω, to find, detect.
 ἐφ-ίημι, -ήσω, -ήκα, -εἶκα, -εἶθην,
 -εἵμαι, to send against, launch,
 let go.
 ἐφ-ίστημι, to set over; in intr.
 tenses, to be in charge of.
 ἐφορκίς, ἰδος, ἡ, burdensome
 appendage, burden.
 ἐφ-υβρίζω, to insult.
 ἐχ-έγγυος, ου, trustworthy.
 ἔχθος, ους, τό, hatred.
 ἔχθρα, ας, ἡ, hatred.
 ἐχθρός, ὁ, ὄν, hostile.
 ἐχθρός, οὔ, ὁ, enemy.
 ἔχθω, to hate.
 ἔχιδνα, ας, ἡ, a viper.
 ἔχω, εἶχον, ἔξω, σχήσω, ἐσχηκα,
 ἐσχον, to have, hold, restrain
 oneself.
 ἐχρην, imperf. of χράω.

ζά-πλουτος, *ον*, very rich.
 ζάω, *ζήσω*, to live.
 ζεύγνυμι, *ζεύξω*, to join together, yoke.
 ζεύγος, *ους*, τό, yoke, yoked pair.
 Ζεύς, *ὁ*, Διός, Διί, Δία, poetical
 Ζηνός, Ζηνί, Ζήνα, Zeus.
 ζηλωτός, *ή*, *ὄν*, and *ὅς*, *ὄν*,
 enviable.
 ζητέω, *ήσω*, to seek, seek for.
 ζυγόν, *οὔ*, τό, yoke, bond.

ἦ. See Appendix.
 ἡγομαι, *ήσομαι*, to guide, lead.
 ἦδη, now, already (*iam*).
 ἡδύς, *εία*, *ύ*, sweet, pleasant.
 ἡθός, *άδος*, accustomed, customary.
 ἦκω, *ήξω*, to come, be present.
 ἥλιος, *ου*, *ὁ*, the sun.
 ἥλῦθον, poetical for *ἦλθον*.
 ἦμαι, to sit.
 ἡμαρ, *άτος*, τό, day.
 ἡμεῖς, *nom.* and *acc. pl.* of *ἐγώ*.
 ἡμέρα, *ας*, *ή*, day.
 ἡμέτερος, *α*, *ον*, our.
 ἡμι-δουλος, *ου*, half a slave.
 ἦν = *έάν*, if.
 ἡνᾶρον, 2 *aor.* of *ἐναιρω*.
 ἡνία, *ας*, *ή*, rein.
 ἡνικά, when, at the time when.
 ἡπείρωτης, *άτις*, of the mainland.
 ἡσθόμην, 2 *aor.* of *αἰσθάνομαι*.
 ἡσασάμην, *ήσσηθήσομαι*, *ήσσηθήην*,
ήσσημαι, to be less, be worsted.
 ἡσσω, *ον*, less, weaker, inferior.

θαλάμος, *ου*, *ὁ*, chamber.
 θάλασσα, *ης*, *ή*, sea.
 θάλασσιος, *α*, *ον*, of the sea.
 θανάσιμος, *ον*, deadly.
 θάνατος, *ου*, *ὁ*, death.
 θάπτω, *θάψω*, to bury.
 θαρσέω, *ήσω*, to be of good
 courage, feel confident about.
 θάσσω, to sit, sit upon.
 θασσον, (*compar.* of *τάχα*),
 more quickly.
 θαυμάζω, *άσομαι*, to wonder,
 revere.
 θαυμαστός, *ή*, *ὄν*, wonderful.

θεά, *ας*, *ή*, a goddess.
 θέα, *ας*, *ή*, sight, sight-seeing.
 θελήατος, *ον*, sent by the gods.
 θεός, *α*, *ον*, of the gods, divine.
 θέλω, shortened form of *έθέλω*.
 θεό-δμητος, *ον*, built by gods.
 θεός, *οὔ*, *ὁ*, god.
 θεράπαινα, *ης*, *ή*, handmaid.
 θεσπέσιος, *α*, *ον*, also *ος*, *ον*,
 divine.
 θεσπίζω, *ιῶ*, to give oracles.
 Θεσσαλία, *ας*, *ή*, Thessaly.
 Θεσσαλῖος, *α*, *ον*, Thessalian.
 Θεσσαλός, *ή*, *ὄν*, Thessalian.
 Θετῖαιον, *ου*, τό, temple of
 Thetis.
 Θέτις, *ιδος*, *ή*, Thetis.
 Θηβαῖος, *α*, *ον*, Theban.
 Θηβαῖος, *ου*, *ὁ*, a Theban.
 θήλυς, *εία*, *υ*, female.
 θησαυρός, *οὔ*, *ὁ*, treasure-house.
 θίς, *θινός*, *ή*, beach, shore.
 θνήσκω, *θανούμαι*, *έθανον*, *τέθνηκα*,
 to die, be killed.
 θνητός, *ή*, *ὄν*, mortal.
 θοός, *ή*, *ὄν*, quick.
 Θράκη, *ης*, *ή*, Thrace.
 θράσος, *ους*, τό, courage, daring.
 θρασύς, *εία*, *ύ*, bold.
 θρέμμα, *ατος*, τό, creature.
 θρέψω, *fut.* of *τρέφω*.
 Θρηκή, *ης*, *ή*, poetical for *Θράκη*.
 θρηνέω, *ήσω*, to wail, lament.
 θυγατήρ, *τρός*, *ή*, a daughter.
 θῦμα, *ατος*, τό, sacrifice.
 θυμόομαι, *ώσομαι*, to be angry.
 θυμός, *οὔ*, *ὁ*, heart, mind.
 θύο-δόκος, *ον*, receiving incense,
 fragrant.
 θύρᾱθεν, from without, outside.
 θύρατος, *α*, *ον*, stranger, foreign.
 θύ-ώδης, *ες*, fragrant.

Ἴδαῖος, *α*, *ον*, of Mt. Ida.
 ἰδεῖν. See *ὀράω*.
 ἰδιος, *α*, *ον*, one's own, private,
 ἰδοῦ, lo! behold!
 ἰέραξ, *άκος*, *ὁ*, hawk.
 ἱερός, *ά*, *ὄν*, holy.
 ἵξω, to sit.
 ἰθι, *imp.* of *εἶμι* (*ibo*).

ἱκετεύω, *σω*, to entreat.
 ἱκέτις, ἴδος, ἡ, female suppliant.
 Ἰλιάδης, *ου*, of Troy.
 Ἰλιάς, ἄδος, ἡ (*sem. adj.*), Trojan.
 Ἰλιον, *ου*, τό, Troy.
 Ἰλιος, *ου*, ἡ, Troy.
 ἰμάς, ἄντος, ὁ, thong.
 ἰνα, *conj.*, in order that; *adv.*, where.
 ἰνις, ὁ, offspring, son.
 ἰππικός, ἡ, ὄν, of horses, cavalry.
 ἰππό-βοτος, *ον*, horse-pasturing.
 ἵππος, *ου*, ὁ, horse.
 ἴσθι, *imperat.* of ὀίδα.
 ἴσος, *η*, *ον*, equal.
 ἴσστημι, στήσω, ἔστην, ἔστησα, ἔστηκα, ἔσταμαι, ἐστάθην, to make to stand, set up; ἔστην, ἔστηκα, ἔσταμαι, ἐστάθην, *intrans.*, to stand.
 ἰστίον, *ου*, τό, sail.
 ἰστορέω, ἦσω, to inquire of.
 ἰσχύω, ὤσω, to be strong.
 ἰώ, O!

ἰγάθαδς = *crasis* for καὶ ἰγάθας.
 ἰγάω = καὶ ἐγώ.
 καθ-αιμάσσω, ἀξω, to make bloody.
 καθ-απτάξω, to snatch down.
 καθ-ίστημι, to set down, make, appoint; *in intrans. tenses* settle oneself, apply oneself, become.
 καθ-οράω, to behold.
 καί, and, also; καὶ . . . καί, both . . . and.
 καίνω, κᾶνῶ, ἐκανον, to kill.
 καί-περ, although.
 καιρός, οὐ, ὁ, due measure, right season, right spot, vital part, advantage.
 καί-τοι, and yet.
 κάκ, *crasis* for καὶ ἐκ.
 κάκει, *crasis* for καὶ ἐκεῖ.
 κάκεινος, *crasis* for καὶ ἐκεῖνος.
 κάκη, *ης*, ἡ, baseness, cowardice.
 κάκεισε, *crasis* for καὶ ἐκέισε.
 κακῶ-δοξος, *ον*, inglorious.
 κακός, ἡ, ὄν, evil, base.
 κακῶς, ill, badly.

καλέω, καλῶ, ἐκάλεσα, κέκληκα, ἐκλήθην, κέκλημαι, to call.
 καλλι-ζυγής, ἐς, beautifully-yoked.
 καλλι-μορφος, *ον*, of lovely form.
 κάλλος, *ους*, τό, beauty.
 καλός, ἡ, ὄν, beautiful, noble.
 καλύπτω, ὑψω, to cover.
 καλῶς, beautifully, well.
 κάμει, *crasis* for καὶ ἐμέ.
 κάμνω, κᾶμομαι, ἐκάμον, κέκμηκα, to be weary, worn out.
 κάμῶν, *crasis* for καὶ ἐμῶν.
 κᾶν, *crasis* for καὶ ἄν.
 κἀνθάδε, *crasis* for καὶ ἐνθάδε.
 κἀνταῦθα, *crasis* for καὶ ἐνταῦθα.
 κἀντεῦθεν, *crasis* for καὶ ἐντεῦθεν.
 κᾶπειτα, *crasis* for καὶ ἐπειτα.
 καπνός, οὐ, ὁ, smoke.
 κᾶρα, τό, head.
 καρπῶω, ὥσω, to bear fruit; *middle*, reap the fruits of, enjoy.
 Κασσάνδρα, *ας*, *η*, Cassandra.
 κατὰ, *with gen.* down from, down upon, against; *with acc.* among, according to, in.
 κᾶτα, *crasis* for καὶ εἰτα.
 κατα-βαίνω, to go down, run down.
 κατα-θνήσκω, to die, be killed.
 κατ-αῖθω, to burn to ashes.
 κατ-αικίζω, ἰῶ, to wound severely, ill-treat, mar.
 κατα-κρύπτω, to conceal.
 κατα-κτείνω, to slay.
 κατα-λείβω, ψω, to pour down, consume; *pass.*, to run or drop down.
 κατάρρατος, *ον*, accursed.
 κατάρρῡτος, *ον*, overflowed, watered.
 κατ-άρχω, to begin, begin upon.
 κατα-στένω, to sigh over.
 κατέβα, *Dor.* for κατέβη. See καταβαίνω.
 κατ-εύχομαι, to pray, pray for.
 κατ-έχω, to hold, possess.
 κατ-οικέω, ἦσω, to dwell in.
 κατ-οικίζω, ἰῶ, to settle in, take up one's abode in.

κατ-οικτίζω, ἰώ, to have compassion on.

κατ-οιμώζω, ὤξομαι, to bewail.

κατ-ορθόω, ὥσω, to set straight, raise.

κάτω, downwards, underneath.

κείμαι, κείσομαι, to lie, be put.

κείνος, κείνη, κείνο, poetical for ἐκείνος, etc.

κεις, *crasis* for καὶ εἰς.

κεκορυθμένος, *pf. part. pass. of* κορύσσω.

κέλευμα, ατος, τό, word of command.

κελεύω, σω, to urge on, command.

κέλωρ, ὁ, son.

κενόω, ὥσω, to empty, forsake, leave.

Κένταυρος, ον, ὁ, Centaur.

κεντέω, ἦσω, to prick, stab.

κεραυνός, οὔ, ὁ, thunderbolt.

κερδαίνω, κερδανῶ, to gain, make profit.

κερδίων, ον, more profitable.

κέρδος, ους, τό, gain, profit.

κεφαλή, ἥς, ἡ, head.

κῆδος, ους, τό, connexion by marriage.

κηρύσσω, ξω, to make proclamation.

κίνδυνος, ου, ὁ, danger, risk.

κινέω, ἦσω, to move.

κλαίω, κλαίσομαι, ἐκλανσα, to weep.

κλεινός, ἡ, ὄν, illustrious.

κλέος, ους, τό, glory.

κληδών, ὄνος, ἡ, summons.

κληῖθρον, ου, τό, bolt.

κληρώσις, εως, ἡ, choice.

Κλυταμήστρα, ας, ἡ, Clytemestra.

κλύω, to hear, listen.

κνίξω, κνίσω, to gall, chafe, vex.

κοῖλος, η, ον, hollow.

κοιμάομαι, ἦσομαι, to sleep.

κοινοῖομαι, ὥσομαι, to share.

κοινός, ἡ, ὄν, common, shared in public.

κοινῶω, ὥσω, to make common, impart; *middle*, communicate, give a share.

κοινωνέω, ἦσω, to be a partaker, have a share of.

κολάζω, κολάσω, to chastise, punish.

κόμη, ης, ἡ, hair.

κομίζω, ἰώ, to carry, bring.

κομιστής, οὔ, ὁ, conductor.

κόμπος, ου, ὁ, boast.

κονία, ας, ἡ, dust.

κόρη, ης, ἡ, girl, eye.

κόρος, ου, ὁ, boy.

κορύσσω, to arm, array.

κοσμέω, ἦσω, to order, marshal, adorn, make the best of.

κόσμος, ου, ὁ, ornament.

κοῦδέν, *crasis* for καὶ οὐδέν.

κούκ, *crasis* for καὶ οὐκ.

κουρά, ἀς, ἡ, Dor. for κόρη.

κούρη, poetic form of κόρη.

κραίνω, κρᾶνῶ, to accomplish.

κράντωρ, ορος, ὁ, a ruler.

κράτέω, ἦσω, to be strong, rule.

κράτος, ους, τό, strength, power.

κραυγή, ἥς, ἡ, crying, uproar.

κρείσσω, ον, stronger, better.

κρεμαστός, ἡ, ὄν, hung, hanging.

κρηπίς, ἰδος, ἡ, foundation, basement.

κρίνω, κρῖνῶ, ἐκρίνα, κέκρικα, ἐκρίθην, κέκριμαι, to judge.

κρίτης, οὔ, ὁ, judge.

κρούω, σω, to strike.

κρυπτός, ἡ, ὄν, hidden, secret.

κρύπτω, κρύψω, to hide.

κρύφιος, α, ον, secret, hidden.

κτάομαι, κτήσομαι, ἐκτησάμην, κέκτημαι, to get; *in pf.*

possess.

κτείνω, κτενῶ, ἐκτεῖνα, ἐκτονα, to kill.

κτύπημα, ατος, τό, sound.

κυάνεος, α, ον, dark blue, murky.

κυᾶνό-πτερος, ον, dark-winged.

κύκλος, ου, ὁ, circle, crowd.

κύμα, ατος, τό, wave.

Κύπρις, ἰδος, ἡ, Cypris, or Aphrodite, goddess of love.

κυρέω, ἦσω, to hit, chance, happen to be, be.

κύριος, α, ον, having power authoritative.

κύνων, κύνός, ὁ, ἡ, dog.

κωλύω, κύσω, to prevent.

κώπη, ης, ἡ, oar.

λαγχάνω, λήξομαι, ἐλαχον, εἰληχα, ἐλήχθην, εἰληγμαι, to obtain by lot, obtain.

λάθρα, secretly, without the knowledge of (*clam*).

Δάκαινα, ης, ἡ, fem. adj., Spartan.

Δάκεδαίμων, ονος, ἡ, Lacedaemon, Sparta.

λάλημα, ατος, τό, talk, talker, prater.

λαμβάνω, λήψομαι, ἐλάβον, εἰληφα, ἐλήφθην, εἰλημμαι, to take, grasp, receive.

λαμπρός, ἄ, ὄν, bright, splendid.

λαμπρῶ, ψω, to shine, be illustrious.

λανθάνω, λήσω, ἐλάθον, λέληθα, to escape notice, avoid detection.

λαός, οῦ, ὁ, people.

Δαίπθαι, ὡν, οἱ, the Lapithae.

λάσκω, λακήσομαι, ἐλάκον, λέλῃκα, to speak, utter.

λέγω, λέξω, ὅ, ἐρῶ, ἐλεξα. ὅ, εἶπον, εἶρηκα, εἰρημαι, ἐρρήθην, ὅ, ἐλέχθην, to say.

λεῖα, ας, ἡ, booty, plunder.

λείβω, ψω, to pour, shed; middle, to melt, flow.

λείος, α, ὄν, smooth.

λείπω, λείψω, εἴπω, λέλοιπα, εἰλείφθην, λέλειμμαι, to leave.

λείψανον, ον, τό, remnant; in plur., remains.

λέκτρον, ον, τό, bed, marriage, marriage-tie.

λέπας, τό, crag.

λεπτό-μυτος, ον, of fine threads.

λευκή, ἀκτή, ἡς, ἡ, the White Beach, an island in the Black Sea.

λευκός, ἡ, ὄν, white, shining.

λεύσσω, to look, see.

λέχος, ον, τό, bed, marriage, wife.

λέων, ὄντος, ὁ, lion.

λεώς, ὡ, ὁ, people.

λίαν, too much.

λίβας, ἄδος, ἡ, spring, stream.

λιμήν, ἔνος, ὁ, haven, refuge.

λίσσας, ἄδος, fem. adj., smooth.

λίσσομαι, to beg, pray.

λίτῃ, ἡς, ἡ, prayer, entreaty.

λογάς, ἄδος, picked, chosen.

λογίζομαι, ιούμαι, ἐλογισάμην, λελόγισμαι, to count, reckon, calculate.

λόγος, ον, ὁ, word, discussion.

λόγχη, ης, ἡ, spear.

λοιδορέω, ἡσω, to revile.

λοιπός, ἡ, ὄν, remaining, surviving.

Δοξίας, ον, ὁ, name of Apollo.

λόχος, ον, ὁ, ambush.

λυμαίνομαι, λυμάνομαι, ἐλυμηνάμην, to maltreat.

λύπη, ης, ἡ, pain, grief.

λύσις, εως, ἡ, release.

λύω, σω, to unfasten, release.

λώβα, Dor. for λώβη.

λώβη, ης, ἡ, ill-usage, outrage, ruin.

λῶστος, η, ὄν, best.

Μαία, ας, ἡ, Maea, mother of Hermes.

μακρός, ἄ, ὄν, long, far.

μάλιστα, very much, exceedingly.

μανθάνω, μαθήσομαι, ἐμαθόν, μεμάθηκα, to learn, ascertain, understand.

μᾶνία, ας, ἡ, madness, frenzy.

μαντεῖον, ον, τό, oracle.

μάντις, εως, ὁ, soothsayer.

μαντόςϋνος, η, ὄν, oracular.

μαργότης, ητος, ἡ, madness, lust.

μαστός, οῦ, ὁ, breast.

μάταιος, α, ὄν, ὅ, ὄν, foolish, trifling.

μάτην, in vain.

μάχη, ης, ἡ, battle, strife.

μέγας, μεγάλη, μέγα, great.

μέγεθος, ον, τό, greatness, size.

μεθ-ίημι, -ήσω, -ήκα, -είκα, -είθην, -είμαι, to set loose, release.

μείζων, *ov*, *irreg. comp. of μέγας*.

μείων, *irreg. comp. of μικρός*.
μέλαθρον, *ov*, τό, rafters; *in plur.*, house.

μέλει, *impers. (with dat.)*, it is a care to, it concerns.

μέλεος, *a, ov*, also *os, ov*, wretched.
μέλλω, *μελλήσω*, to be on the point of doing, be about to do, intend, be likely, delay.

μέλος, *ous*, τό, song.

μέλπομαι, *ψομαι*, to sing, utter loudly.

μέλω, to be an object of care.

μémνημαι, to remember.

μέν. See Appendix.

Μενέλαος, Μενέλεως, *ó*, Menelaus.

μένω, *μενῶ*, *ἐμείνα*, *μεμένηκα*, to stay, wait, wait for.

μέριμνᾶ, *ης, ἡ*, care, anxiety.

μέρος, *ous*, τό, share, portion; *ἐν μέρει*, in turn.

μεσ-ἀγκύλον, *ov*, τό, a javelin with a thong.

μέσος, *η, ov*, middle, in the middle.

μέσως, moderately.

μετά, *with gen.* among, with; *with dat.* (only in poetry), among; *with acc.* after.

μετ-αλέγω, *ήσω*, to repent.

μετάρσιος, *ov*, raised aloft, high in air.

μετάστας, *ews, ἡ*, change.

μετατροπή, *ης, ἡ*, turning round, vengeance.

μέτ-ειμι, to go after, pursue, visit with vengeance.

μετ-έρχομαι, to come after, pursue.

μετ-έστι, (*impers.*), there is a share.

μετ-έχω, to partake of, have a share of.

μετήλθον, 2 *aor. of μετέρχομαι*.

μέτοχος, *ov*, partaking of.

μή (*neg. of condition, prohibition, etc.*), not.

μη-δέ, but not, and not, nor.

μηδ-είς, *μηδ-εμῶ, μηδ-έν*, no one; nothing, no.

μήλον, *ou*, τό, sheep.

μήν. See Appendix.

μη-ποτε, *with subj.* lest ever (*ne quando*); *with infin.* never.

μηρός, *ou*, *ó*, thigh.

μη-τε, and not; μήτε . . . μήτε, neither . . . nor.

μητήρ, *τρός, ἡ*, mother.

μητρο-φόντης, *ov*, *ó*, matricide.

μητρῶος, *a, ov*, of a mother.

μηχανόμαι, *ήσομαι*, *ἐμμηχανή-σάμην*, to devise,

μηχάνῃ, *ης, ἡ*, contrivance, device.

μηχανορράφος, *ov*, *ó*, crafty contriver.

μήχος, *ous*, τό, means, expedient.

μίαι-φόνος, *ov*, blood-guilty.

μιάστωρ, *oros*, *ó*, guilty wretch.

μίγας, *άδος*, mixed up, confused.

μίγνυμι, *μίξω*, *έμιστα*, to mix; *middle and pass.*, be united to.

μικρός, *ά, óv*, little, petty.

μίμνω, to remain, wait, await.

μίσέω, *ήσω*, to hate.

μισθός, *ou*, *ó*, wages, pay.

μνημονεύω, *έύσω*, to remember, mention.

μνηστήρ, *ήρος, ó*, suitor.

μοίρα, *as, ἡ*, part, portion, fate.

μόλις, hardly, scarcely.

Μολόσσιος, *a, ov*, Molossian.

Μόλοττος, *ou*, *ó*, Molottus.

μόλυβδος, *ou*, *ó*, lead.

μολών, *ούσα, óv*, 2 *aor. part. of βλώσκω*.

μοναρχία, *as, ἡ*, sovereignty.

μόνος, *η, ov*, alone, only; *neut.*

μόνον as adv., alone, only.

μονό-τροπος, *ov*, solitary.

μόριον, *ov*, τό, piece, portion.

μόςος, *ou*, *ó*, doom.

μορφή, *ης, ἡ*, form, beauty.

μόσχος, *ov*, *ó, ἡ*, young animal, young person; *infem.* woman.

Μούσα, *ης, ἡ*, Muse.

μοχθέω, *ήσω*, to be weary, be troubled, suffer.

μόχος *ov*, *ó*, toil, distress.

μοχλός, οὐ, ὁ, bar, bolt.
 μῦθος, οὐ, ὁ, word, speech, story.
 Μυκηναῖος, οὐ, of or from
 Mycenae.

μυρίος, α, ον, numberless, vast,
 immense; *in pl.* ten thousand.
 μύσος, οὐς, τό, abomination,
 defilement.

μυχός, ὁ, corner, recess.
 μῶν. See Appendix.
 μωραίνω, ἀνῶ, ἐμώρανα, to be
 foolish.
 μωρία, ας, ἡ, folly, wickedness.

ναί, yes.
 ναίω, to dwell.
 ναός, οὐ, ὁ, temple.
 νάπη, ης, ἡ, vale, dell.
 νάπος, οὐς, τό, glen.
 ναῦς, νεώς, ἡ, ship.
 ναυστολία, ας, ἡ, voyage.
 ναύτης, οὐ, ὁ, sailor.
 ναυτίλος, ὁ, sailor.

νεάνις, οὐ, ὁ, young man.
 νεάνις, ιδος, ἡ, young woman.
 νεῖκος, οὐς, τό, quarrel.
 Νεῖλος, οὐ, ὁ, the Nile.
 νεκρός, οὐ, ὁ, carcase, corpse.
 Νεοπτόλεμος, οὐ, ὁ, Neopto-
 lemus.

νέος, α, ον, young, youthful.
 νεοσσός, οὐ, ὁ, young bird,
 chick.

νέριτοι, ων, οἱ, the dwellers in
 the nether world, the gods
 below.

νηδύς, ὕος, ἡ, womb.
 νήπιος, α, ον, infant.
 Νηρέυς, ἑως, ὁ, Nereus.
 Νηρηΐς, ῆδος, or Νηρηΐς, ἱδος, ἡ,
 daughter of Nereus.

νησιώτης, οὐ, ὁ, islander.
 νησιωτικός, ἡ, ὄν, of an island,
 on an island.

νικάω, ἡσω, to conquer, prevail.
 νίκη, ης, ἡ, victory.
 νῖν, *enclit. acc. for αὐτόν, αὐτήν,*
 αὐτό, him, her, it.

νίπτω, νίψω, to wash.
 νιφάς, ἄδος, ἡ, snowflake.
 νοθα-γενής, ἑς, base-born.

νόθος, η, ον, illegitimate, illicit.
 νόθος, οὐ, ὁ, illegitimate child.
 νομίζω, νομιῶ, to hold as a
 custom, recognise, be accus-
 tomed, think.

νόμος, ον, ὁ, usage, law.
 νοσέω, ἡσω, to be sick, suffer.
 νόσος, οὐ, ἡ, disease, distress.
 νοστήω, ἡσω, to return.
 νοσφίζω, νοσφιῶ, to remove,
 leave, abandon.

νοῦς, νοῦ, ὁ, mind, wisdom.
 νύμφα, ἡ, Dor. for νύμφη.
 νύμφευμα, ατος, τό, marriage.
 νυμφεύομαι, εὔσσομαι, to marry.
 νύμφη, ης, ἡ, bride, wife.
 νυμφίδιος, α, ον, nuptial.
 νυν, then, therefore.
 νῦν, now.

νωτίζω (only used in *aor.*
ἐνώτισα, etc.), to turn the
 back, flee.

*Words not found under this letter
 should be looked for under Σ.*

ξένη, ης, ἡ, a foreign country.
 ξένος, οὐ, ὁ, a friend, stranger.
 ξηρός, ὁ, ὄν, dry, unfertile.
 ξίφος-ῆρης, ες, sword in hand.
 ξίφος, οὐς, τό, sword.
 ξύν = σύν.
 ξύμβασις, εως, ἡ, agreement.

ὁ, ἡ, τό, the; he, she, it.
 ὀγκώω, ὠσω, to make bulky,
 exalt.

ὀδε, ἡ-δε, τό-δε, this.
 ὀδός, οὐ, ἡ, road.
 ὅθεν, whence, wherefore.
 οἶδα, to know.

οἰκίος, α, ον, akin, belonging
 to one's house or family,
 one's own.

οἰκέω, to live, inhabit, manage.
 οἰκήτωρ, ορος, ὁ, inhabitant.
 οἰκοθεν, from home, connected
 with one's family.

οἶκος, οὐ, ὁ, house, home.
 οἰκτεῖρω, ἐπῶ, to pity.
 οἰκτος, ου, ὁ, pity.
 οἰκτός, ὁ, ὄν, pitiable, wretched.

- οἰκτρῶς, piteously.
 οἶμοι, alas!
 οἶος, *oia, oion*, of which sort, of what sort, what (*qualis*).
 οἰστός, οὐ, ὅ, arrow.
 οἰχόμαι, οἰχέσσομαι, ᾤχθην, to be gone.
 ὀλβίζω, ἰῶ, to deem happy.
 ὀλβιος, *ον, or α, on*, prosperous, blessed.
 ὀλκάς, ἄδος, ἡ,
 ὀλλυμι, ὀλῶ, ὄλεσα, ὀλώλεκα, to destroy; *middle*, ὀλλύμαι, ὀλοῦμαι, ὀλόμην, ὀλωλα, to perish, be killed.
 ὀλοός, ἡ, ὄν, deadly.
 ὀμίλει, ἦσω, to associate with, meet in battle, encounter.
 ὀμίλια, *ας, ἡ*, experience, intercourse.
 ὀμιλος, *ου, ὅ*, crowd, throng.
 ὀμμα, *ατος, τό*, eye: *κατ' ὀμμα*, face to face.
 ὀμόγνιος, *ον*, presiding over kindred.
 ὀμοῦ, together.
 ὀμως, nevertheless.
 ὀνειδίζω, ἰῶ, (*tr.*) to cast in one's teeth; (*intr.*) reproach.
 ὀνειδος, *ους, τό*, reproach.
 ὀνίνημι, ὀνήσω, ὀνησα; *med. and pass.*, ὀνῖναι, ὀνήσομαι, ὀνήμην, *or* ὀνάμην, to profit, help, delight.
 ὄνομα, *ατος, τό*, name.
 ὄνυξ, ὄνυχος, ὁ, claw, nail.
 ὄξεθῦμέω, to be quick to anger, be provoked.
 ὄξεθῦμία, *ας, ἡ*, irritability.
 ὀπλίζω, ἰῶ, to arm.
 ὀπλίτης, *ου, ὁ*, heavy-armed foot-soldier, warrior.
 ὄπλον, *ου, τό*, weapon.
 ὀποι, whither.
 ὀπότ' ἄν, whensoever.
 ὀπως, in order that (*ut*); like, as if (*velut*).
 ὀράω, ὄψομαι, εἶδον, ἑώρακα, ἑώραμαι *or* ὤμμαι, ὥφθην, to see.
 ὀργάνος, *η, on*, working, fashioning.
 ὀργή, ἦε, ἡ, anger.
 Ὀρεστέος, *α, on*, of Orestes.
 Ὀρέστης, *ου, ὁ*, Orestes.
 ὀρθιος, *α, on*, steep.
 ὀρθός, ἡ, ὄν, straight, upright.
 ὀρθῶς, rightly, justly.
 ὀρισμα, *ατος, τό*, boundary.
 ὀρκος, *ου, ὁ*, oath.
 ὀρμαθῶ, Dor. for ὀρμηθῶ.
 ὀρμάω, ἦσω, to set in motion; *pass.* hurry, rush.
 ὀρνις, ὀρνιθος, ὁ, ἡ, bird.
 ὀρνύμι, ὀρσω, ὤρσα, ὤρωρε, to rouse, set on.
 ὄρος, *ους, τό*, mountain.
 ὄρος, *ου, ὁ*, boundary.
 ὀρφανός, ἡ, ὄν, bereaved.
 ὅς, ἡ, ὁ, who, which.
 ὅς, ἡ, ὄν, his.
 ὅσος, ὅση, ὅσον, how great (*quantus*).
 ὅσ-περ, ἡ-περ, δ-περ, who, which.
 ὅσ-τις, ἡ-τις, ὅ τι, whosoever, whatsoever.
 ὅτ' ἄν, whenever.
 ὅτε, when.
 ὅτοτοί, exclamation of grief.
 ὅτου, *gen. sing. of ὅστις*.
 οὐ, οὐκ, οὐχ, οὐχί, not.
 οὐδ' αὖμου, nowhere.
 οὐ-δέ, but not, and not, nor.
 οὐδ-εἰς, οὐδε-μῶ, οὐδ-έν, no one, none, no.
 οὐδέ-ποτε, never.
 οὐκ-έτι, no longer.
 οὐκ-ον. See Appendix.
 οὐμός, *crasis for ὁ ἐμός*.
 οὖν. See Appendix.
 οὐνεκα, on account of.
 οὐ-περ, where.
 οὐ-ποτε, never.
 οὐρειος, *α, on*, of a mountain.
 οὐρος, *ου, ὁ*, wind (astern).
 οὐ-τε, and not; οὐτε . . . οὐτε, neither . . . nor.
 οὐ-τι, not at all.
 οὐ-τοι, indeed not.
 οὕτως, αὐτῇ, τοῦτο, this.
 οὕτως, οὕτω, in this way, thus.
 οὐχ. See *οὐ*.

οὐχί. See οὐ.
ὀφείλω, ὀφειλήσω, ὄφελον, ὀφεί-
λῃκα, to owe.
ὀφθαλμός, οὖ, ὁ, eye, comfort.
ὀφλισκάνω, ὀφλήσω, ὄφλον,
ὄφληκα, incur, bring on one-
self.

ὄχλος, ου, ὁ, crowd.
ὄχος, ου, ὁ, chariot.
ὀψαι = ὀψει. See ὀράω.
ὀνομαι, fut. of ὀράω.

πάγος, ου, ὁ, hill.
παιδεύω, σω, to rear, bring up,
teach.

παῖδο-ποιός, ὄν, bearing chil-
dren.

παῖς, παιδός, ὁ, ἡ, boy, girl; son,
daughter.

πᾶλαιός, ἀ, ὄν, ancient, old.

πάλαιστρα, as, ἡ, wrestling-
school, wrestling-bout.

παλάμη, ης, ἡ, violence.

πάλιν, backwards, again.

Παλλάς, ἄδος, ἡ, Pallas, name
of the goddess Athene.

πάλλω, ἐπηλα, to brandish.

πᾶν-άθλιος, α, ὄν, utterly miser-
able.

πᾶν-οὔργος, ὄν, villanous.

παν-τάλας, αῖνα, ἄν, utterly
wretched.

παντάχῃ, in every way.

πανταχοῦ, everywhere.

πάντοθεν, from all quarters.

πᾶν-ώλεθρος, ὄν, utterly de-
stroyed, undone.

πάσμαι, πάσσομαι, ἐπασάμην,
πέπαμαι, to get.

παρά, with gen. from; with
dat. beside, by; with acc.
beside, to, towards, in com-
parison with.

παρ-βάλλω, to throw beside;
middle, to vie, contend.

παρ-αινέω, ἔσω, to advise.

παρ-κᾶλέω, ἔσω, to call, sum-
mon, invoke.

παρ-λύω, to undo, put an end
to, annul.

παραστάς, ἄδος, ἡ, a colonnade.

παράτροπος, ὄν, averting.

παρεῖμαι, pf. pass. of παρίημι.

παρ-εἰμι, to be present, have
arrived, be at hand; παρ-εσσι
(impers.), it is possible.

παρ-έρχομαι, to go by, beside
or past, surpass.

παρέστηκα, pf. of παρίστημι.

Πάρις, ἰδος, ὁ, Paris.

παρ-ίστημι, to make to stand
beside; in intr. tenses, to
stand beside, be present.

Παρνάσιος, α, ὄν, of Parnassus.

παρόιθε, before, in front, for-
merly.

παρ-οίκος, ὄν, dwelling beside,
neighbouring.

πάρος, before, formerly.

παρ-ωθέω, to thrust away.

πᾶς, πᾶσα, πᾶν, all, every.

πάσσάλος, ου, ὁ, a peg.

πάσχω, πείσομαι, ἐπάθον, πέ-
πονθα, to suffer.

πατήρ, πατρός, ὁ, father.

πατρίς, ἰδος, ἡ, fatherland.

πατρός, α, ὄν, of a father.

παύω, σω, to make to cease;
middle and pass. to come to
an end, cease.

πέδιον, ου, τό, plain.

πέδον, ου, τό, ground, earth,
country, spot.

πείθω, πείσω, 1 aor. ἔπεισα,
2 aor. ἐπίθον, πέπεικα, strong

pf. πέποιθα, to persuade;
πέποιθα, to trust, have con-
fidence in; pass. be per-
suaded, believe.

πέλαγος, ους, τό, sea.

πελάζω, πελώ, ἐπέλασα, to ap-
proach, wed.

πέλας, near.

πελειάς, ἄδος, ἡ, dove.

πέμπω, πέμψω, ἐπεμψα, πέ-
πομφα, to send.

πένης, ητος, poor.

πεντήκοντα, fifty.

πεπλεγμένος. See πλέκω.

πέπλος, ου, ὁ, full robe.

πέποιθα, strong pf. of πείθω.

πεπρωμένος, η, ὄν (perf. part.

pass., no pres. in use), fated, decreed.
περ, *enclit. particle*, though.
περαίνω, *περανῶ*, *ἐπέρᾱνα*, to finish, complete.
περαιτέρω, farther, beyond.
πέρᾱς, *ἄτος*, *τό*, end.
περάω, *άσω*, to pass through.
πέργαμα, *ων*, *τά*, citadel.
πέρβω, *πέρσω*, *ἐπερσα*, *πέπορθα*, to sack, destroy.
περί, *with gen.* around, concerning; *with dat.* around, about, near; *with acc.* about, near.
περίβλεπτος, *ων*, gazed at, notable.
πéριξ, all round.
περιτετής, *ές*, changing, reversed.
περι-πτύσσω, *-πτύξω*, to fold round.
περι-στᾱδόν, standing round.
περί-στῦλος, *ων*, surrounded with a colonnade.
πέσσημα, *ατος*, *τό*, fall, fallen body.
πέτρα, *ας*, *ή*, rock, crag.
πέτρινος, *η*, *ων*, rocky, flowing from a rock.
πέτρος, *ου*, *ό*, rock, stone.
πευκάεις, Dor. for *πευκήεις*.
πευκήεις, *εσσα*, *εν*, made of fir.
πηδάλιον, *ου*, *τό*, rudder.
πεδάω, *ήσω*, to spring, leap.
πήδημα, *ατος*, *τό*, leap.
Πηλεύς, *έως*, *ό*, Peleus.
Πήλιον, *ου*, *τό*, Pelion.
πήμα, *ατος*, *τό*, misery.
πιῶᾱκόεις, *εσσα*, *εν*, gushing.
πίδαξ, *ἄκος*, *ή*, fountain.
πικρός, *ά*, *όν*, bitter, cruel.
πίκρως, bitterly.
πίμπρημι, *πρήσω*, *ἐπρησα*, *ἐπρήσθην*, *πέπρημαι*, to set on fire.
πίπτω, *πεοῦμαι*, *έπεσον*, *πέπτωκα*, to fall.
πίτνω, poetical form of *πίπτω*.
πλάθηναι, *θεις*, 1 aor. *pass. inf.* and *part. of πλάζω*.
πλάτη, *ης*, *ή*, blade of an oar, oar.

πλείστος, *η*, *ων*, *sup. of πολύς*, most, very much, very great.
πλείων *οτ* *πλείων*, *πλείων* *οτ* *πλείων*, *comp. of πολύς*, more, greater, larger.
πλεκτός, *ή*, *όν*, plaited, twisted.
πλέκω, *ξω*, *ἐπλεξα*, *πέπλεχα*, to twine, twist, devise.
πλευρόν, *ού*, *τό*, side.
πληγή, *ἤς*, *ή*, blow.
πλήθος, *ους*, *τό*, crowd, main body.
πλήν, except.
πληρῶ, *ώσω*, to fill.
πλοκάμος, *ου*, *ό*, lock of hair.
πλούσιος, *α*, *ων*, rich.
πλουτέω, *ήσω*, to be rich.
πλούτος, *ου*, *ό*, wealth.
πνέω, *πνεύσομαι*, *ἐπνευσα*, to breathe, draw breath.
πνοή, *ἤς*, *ή*, wind, air.
πόθεν, whence? how?
πόθος, *ου*, *ό*, desire.
ποιέω, *ήσω*, to make, cause, do.
ποικίλος, *η*, *ων*, many-coloured, variegated, artful.
ποιός, *α*, *ων*, of what sort? (*qualis*?)
πολέμιος, *α*, *ων*, hostile; *as subst.*
πολέμιος, *ου*, *ό*, enemy.
πολιός, *ά*, *όν*, hoary, old.
πόλις, *έως*, *ή*, city.
πολίτης, *ου*, *ό*, citizen.
πολλάκις, often.
πολύ-κτητος, *ων*, very wealthy.
πολύς, *πολλή*, *πολύ*, much, many.
πολύ-χρῦσος, *ων*, rich in gold.
πονέω, *ήσω*, to toil, suffer.
πόνος, *ου*, *ό*, toil, suffering.
πόντιος, *α*, *ων*, of the sea.
πόντος, *ου*, *ό*, sea.
πορεύομαι, *εύσομαι*, to journey.
πορεύω, *σω*, to bring, convey.
πορθέω, *ήσω*, to destroy, ravage.
πórθμενoμαι, *εύσομαι*, to pass over, cross over.
πόρος, *ου*, *ό*, way, road.
πορσύνω, *ύνω*, to give, furnish, arrange.
πόσις, *ιος*, *ό*, husband.

πόσος, η, *ov*, how great? how much? (*quantus*?)

πότε, *interrog. particle*, when? at what time? (*quando*?)

ποτέ, *enclit. particle*, at some time, once (*olim*).

πότερα, *interrog. conj.* = *πότερον*.

πότερον, introduces a question (*-ne*); *πότερον* . . . *ή* = *utrum* . . . *an*.

ποτί, *Dor.* for *πρός*.

πότμος, *ov, δ*, destiny, death.

πότνια, ή, lady, queen.

πού, where? (*ubi*?) **πού**, *enclit.* anywhere, somewhere.

πούς, *ποδός*, *δ*, foot.

πράγμα, *atos*, *τό*, deed, thing, business.

πραπίδες, *ων, αι*, midriff, understanding, mind.

πράσσω, *πράξω, έπραξα, πέπραχα*, *strong pf.* *πέπραγα*, to do, transact.

πρέσβς, *vos and εως, δ*, old man.

πρεσβύτης, *ov, δ*, old man.

Πρίαμος, *ov, δ*, Priam.

Πριάμης, *ov, δ*, son of Priam.

πρίν, *adv.* formerly; *conj.* before.

προ-δίδωμι, to give up, betray.

προδότις, *ιδος, ή*, traitress.

προθυμία, *as, ή*, zeal, will.

προ-ίστημι, to set in front; *in intr. tenses*, to stand in front of, conceal.

προ-λείπω, to leave.

πρό-μαντις, *εως*, prophetic.

προμηθία, *as, ή*, foresight.

πρόνοια, *as, ή*, foresight.

προ-νωπής, *ές*, bending forwards, inclined, ready, prone.

πρό-ξενος, *ov, δ*, public host, representative.

πρός, *with gen.* from, because of; *with dat.* near, at, on; *with acc.* towards, to, against, in regard or relation to; *as adv.* besides.

προσ-άγω, to bring to, apply; *middle*, attach to oneself.

προσ-βαίνω, to come to.

προσ-γίγνομαι, to come to, be added, belong (*accedo*).

προσ-δοκάω, *ήσω*, to expect, await.

προσ-έρχομαι, to come or go to, approach.

προσ-εύχομαι, to pray.

πρόσθε, poetical for *πρόσθεν*.

πρόσθεν, *prep.* in front of; *adv.* formerly, before, sooner.

προσθέσθαι. See *προσ-τίθηναι*.

προσ-ίζω, to sit, settle on, fall on.

προσ-ίστημι, place near; *passive*, to stand beside, be agreeable.

προσκέψομαι, *fut. of προσκοπέω*.

προσ-σκοπέω, *προσκέψομαι, προύσκεψάμην*, to see beforehand, provide against, be concerned about.

πρόσ-οψις, *εως, ή*, appearance, sight.

προσ-πίπτω, to fall upon, fall down before.

προσ-πίτνω, to fall down before.

πρόσ-πολος, *ov, δ*, a servant.

προσ-τίθηναι, to put to, apply, fit, impose; *middle*, take to oneself besides.

προσ-φέρω, to bring to, apply.

πρόσω, forwards, further, afar, at a distance.

προσωτάτω, furthest.

προσ-ωφελέω, *ήσω*, to help.

προ-τείνω, to put forward, hold out.

προϋστημεν. See *προίστημι*.

πρηνά, *ης, ή*, hindmost part of, stern.

πρώτον, *adv.*, first, in the first place.

πρωτό-πλοος, *ov*, making the first voyage.

πρώτος, *η, ov*, first.

πτερόν, *ov, τό*, wing.

πτέρυξ, *υγος, ή*, a wing,

πτήσσω, *πτήξω*, to cover.

πόλις, poetical for *πόλις*.

πτύξ, *πτυχός, ή*, fold, cleft, glen.

Πυθῶ, οὗς, ἡ, Pytho, part of Phocis.

πυκνός, ἡ, ὄν, close, compact, crowded, frequent, thick.

πύλη, ης, ἡ, gate.

πυνθάνομαι, πεύσομαι, ἐπυθόμην, πέπυσμαι, to ask, learn.

πῦρ, πυρός, τό, fire.

πύργος, ου, ὁ, tower.

πυργῶ, ὥσω, to gird with towers.

πυρόομαι, ὥσομαι, to set on fire. πυρρίχη, ης, ἡ, war-dance.

πω, *enclit. particle*, yet, hither-to.

πωλικός, ἡ, ὄν, of horses.

πῶλος, ου, ὁ, ἡ, foal, young animal; f. girl, daughter.

πῶς, how? (*quomodo?*).

πως, *enclit.*, in any way, by any means.

ράδιως, easily, readily.

ράνις, ἰδος, ἡ, drop.

ράπτω, ράψω, to sew or stitch together, contrive.

ρέξω, ρέξω, to do, commit.

ρίπτω, βίψω, to throw.

ροή, ης, ἡ, stream, flow.

ρόθιον, ου, τό, surge, uproar.

ρύομαι, ρύσομαι, ἐρρύσάμην, to rescue.

ρώμη, ης, ἡ, strength, force.

σάγμα, ατος, τό, covering, case.

σαίρω, σᾶρῶ, σέσηρα, to sweep.

σαντόν, ἡν, *reflexive*, thyself (*te ipsum*).

σαφής, ἐς, clear, true.

σαφῶς, clearly, surely.

σεβῶ, to worship, reverence.

σέθεν, old poetical form of σοῦ.

Σειρήν, ἡρος, ἡ, Siren.

σεμνομυθεῶ, ἡσω, to talk solemnly.

σεμνός, ἡ, ὄν, solemn, awful, priggish.

σημαίνω, ἀνῶ, ἐσήμηνα, to show, give a sign, announce.

Σηπιάς, ἄδος, ἡ, the Sepias Reef.

σθένος, ους, τό, strength.

σίγαω, ἡσομαι, to be silent.

σίγῃ, ἡς, ἡ, silence.

σίδηρος, ου, ὁ, iron, weapon, sword.

Σιμοεντίς, ἰδος, ἡ, of the River Simoeis.

σιωπάω, ἡσομαι, to be silent.

σιωπή, ἡς, ἡ, silence.

σκάφος, ους, τό, hollow vessel, ship.

σκηπτός, οὔ, ὁ, storm.

σκήπτρον, ου, τό, staff, sceptre.

σκιά, ἄς, ἡ, shadow.

σκιάζω, σκιῶ, to shade, over-shadow, cover.

σκληρός, ἄ, ὄν, hard, harsh, rough.

σκοπέω, σκέψομαι, ἐσκεψάμην, ἐσκεμμαι, to look at, survey, consider, pay regard to.

σκύνμος, ου, ὁ, young animal, offspring.

Σκύρος, ου, ἡ, Scyros.

σμήκρος, ἄ, ὄν, old Attic for μικρός.

σός, ἡ, ὄν, thy, thine.

σοφός, ἡ, ὄν, wise, clever.

σπάνις, εως, ἡ, lack, want.

σπάραγμα, ατος, τό, a rending, tearing.

σπαράσσω, ξω, to tear in pieces, rend.

Σπάρτη, ης, ἡ, Sparta.

Σπαρτιάτης, ου, ὁ, a Spartan; Σπαρτιάτις, ἰδος, ἡ, a Spartan woman.

σπάω, σπάσω, to draw, drag.

σπείρω, σπερῶ, ἐσπεира, ἐσπαρκα, ἐσπάρην, ἐσπαρμαι, to sow, scatter, beget.

σποδέω, to smite, pelt.

σπορά, ἄς, ἡ, sowing, crop.

σπουδή, ἡς, ἡ, haste, zeal, earnestness.

στάζω, στάξω, to let drop, shed, drip, be wet.

σταθμός, οὔ, ὁ, stall, quarters, abode.

σπάλασσω, ἀξω, to let drop, distil.

στάσις, εως, ἡ, sedition, faction.

στέγη, ἡ, roof, room, house.

στέγος, ους, τό, a roof, house.

στείχω, στείξω, to go.

στέλλω, στελῶ, ἐστεῖλα, ἐσταλκα, ἐστάλην, ἐσταλμαι, to send; pass. to go, come, journey.

στέμμα, ατος, τό, garland, caplet.

στενό-πορος, ον, with a narrow pass, narrow.

στένω, to sigh, lament.

στέργω, ξω, ἐστερξα, strong pf. ἐστοργα, to love, to be content with, acquiesce in.

στερίσκω, στερῶ, ἐστέρησα, to deprive, rob.

στέρνον, ου, τό, chest, bosom.

στερομαι, 2 aor. ἐστέρηην, to be deprived of.

στερρός, ἄ, ὄν, stiff, firm, cruel.

στίλβω, to shine, glitter.

στολμός, οῦ, ὁ, clothing; in plur. folds.

στόμα, ατος, τό, mouth.

στοναχί, ἡς, ἡ, groaning, wailing.

στράτηγία, ας, ἡ, post of a general, generalship.

στράτ-ηγός, οῦ, ὁ, general.

στράτηλάτew, ἦσω, to lead an army, take the field.

στράτ-ηλάτης, ου, ὁ, commander.

στρατός, οῦ, ὁ, army.

στρέφω, ψω, ἐστρεψα, ἐστροφα, ἐστρέφην, ἐστράφην, ἐστραμμαι, to twist, turn, turn back.

στροφίς, ἰδος, ἡ, bond, band.

στυγρός, ἄ, ὄν, hateful.

στυγέω, ἦσω, to loathe.

σύγ-γάμος, ον, sharing the marriage-bed.

συγ-γενής, ἐς, of the same stock, akin.

συγ-γινώσκω, to make allowance for, pardon.

συγγνωστός, ἡ, ὄν, pardonable.

συγ-καταβαίνω, to go down with.

συγ-κλείω, -κλείσω, to shut up, enclose, pit.

συγκοίμημα, ατος, τό, a sleeping together, consort.

σύγκρατος, ον, mixed together, united.

συγ-κῦρέω, -κυρήσω or -κῦρσω, -εκῦρσα, -κεκύρηκα, come together, meet with.

σύγ-χορτος, ον, with the grass joining, bordering upon.

σύγχυσις, εως, ἡ, confusion, chaos.

συ-ζεύγνυμι, to yoke together, unite.

συλ-λύω, to help in loosing.

συμ-βαίνω, to come together, come to an agreement.

σύμ-μαχος, ον, fighting along with, helping; σύμμαχος, ου, ὁ, ally.

συμπληγάδες, ων, αἱ, the clashing rocks.

συμ-φθέρω, to help to destroy or corrupt.

συμφορά, ἄς, ἡ, event, calamity.

σύμφυτος, ον, planted together with, of the same nature, akin.

σύν, with dat., with.

συν-αλλάσσω, to associate, (tr.) join.

συν-άπτω, to tie together, unite.

συν-δέω, to bind, fasten.

σύν-δουλος, ον, ὁ, ἡ, fellow-slave.

συν-δράω, to do along with, concur in doing.

συν-εράω, to love jointly, share in love.

συν-εργάτης, ου, ὁ, fellow-worker.

συν-εὔδω, -ευδήσω, to sleep with.

συν-ενέτης, ου, ὁ, bedfellow, husband.

συν-ίημι, to understand.

σύννοια, ας, ἡ, consciousness, conscience.

συν-νοσέω, ἦσω, to be ill together with, share a fault.

συν-οικέω, ἦσω, to live with.

συν-τράπεζος, ον, eating at the same table.

ἵστυσσι, *ews, ἡ*, standing together, meeting.

σφαγείς, *ews, ὁ*, knife.

σφάγῃ, *ἡς, ἡ*, slaughter.

σφάζω, σφάζω, to slaughter.

σφάλλω, σφάλλω, *ἐσφῆλα, ἐσφάλην, ἐσφαλμαι*, to trip up, make to fall.

σφάλμα, *ατος, τό*, stumble, trespass.

σφε, *enclit. acc. pl. masc. and fem. of σφεῖς, them; also acc. sing. him, her.*

σφριγάω, *ῆσω*, to be plump, be shapely.

σχήλιος, *α, ον*, cruel, savage, unhappy.

σχῆμα, *ατος, τό*, form, beauty, ornament.

σχολή, *ἡς, ἡ*, leisure.

σώζω, to save, keep.

σώμα, *ατος, τό*, body.

σωφρονέω, *ῆσω*, to be of sound mind, be discreet, be chaste.

σώφρων, *ον*, of sound mind, discreet, chaste.

ταί, poetical form of *αἱ*.

τάκεῖ, *crasis for τὰ ἐκεῖ*.

τάκομαι, Dor. for *τήκομαι*.

τάλαιπωρος, *ον*, miserable.

τάλας, *τάλαινα, τάλαν*, wretched.

τάμά, *crasis for τὰ ἐμά*.

τάμφι, *crasis for τὰ ἀμφί*.

τάν, *crasis for τοι ἄν*.

τάν, *crasis for τὰ ἐν*.

τάνδρεον, *crasis for τὸ ἀνδρεῖον*.

ταπεινός, *ἡ, ὄν*, humble.

ταρβέω, *ῆσω*, to be frightened, fear.

τάσσω, τάξω, *ἔταξα, τέταχα, ἐτάχθην, τέταγμα*, to arrange, draw up in array.

τάφος, *ον, ὁ*, burial, tomb.

τάχα, quickly, soon, perhaps.

τάχιστα, *superl. of ταχέως*.

τάχος, *ους, τό*, speed, quickness.

τάχυνω, *ἔνω*, to hasten, make haste.

τε, *enclit.*, and; *τε . . . τε*, both . . . and.

τείνω, *τενώ, ἔτεινα, τέτακα, ἐτάθην, τέταμαι*, to stretch.

τέρω, to rub, rub away, oppress.

τείχος, *ους, τό*, wall.

τέκνον, *ον, τό*, child.

τέκος, *ους, τό*, child, son.

τεκτοσύνη, *ἡς, ἡ*, art of building.

τέκτων, *ονος, ὁ*, worker, builder, craftsman.

τελέω, to be, become.

τελευταίος, *α, ον*, at the end, last.

τελευτή, *ἡς, ἡ*, end.

τελέω, *τελέσω, ἐτέλεσα, τετέλεκα, ἐτέλεσθην, τετέλεσμαι*, to complete, fulfil, accomplish.

τέμενος, *ους, τό*, portion of land, precincts of a temple.

τέμνω, *τεμώ, ἔτεμον, τέμνηκα, ἐμήθην, τέμνημαι*, to cut, cut or chop up, contrive.

τέρμα, *ατος, τό*, an end, boundary.

τερπνός, *ἡ, ὄν*, delightful, pleasant.

τέρπω, *ψω*, to delight, please.

τέρψις, *ews, ἡ*, gladness.

τεῦ, *poetic form of σοῦ*.

τεῦχος, *ους, τό*, tool, utensil, weapon.

τηκτός, *ἡ, ὄν*, melted.

τηλ-ουρός, *όν*, distant.

τίθημι, *θήσω, ἔθηκα, τέθηκα (τέθεικα is a later form), ἐτέθην*, to place, put, set, reckon, esteem.

τίκτω, *τέξω, τέξομαι, ἔτεκον, τέτοκα*, to bring forth, have children.

τιμά, Dor. for *τιμή*.

τιμῶω, *ῆσω*, to honour, respect.

τιμή, *ἡς, ἡ*, honour, respect.

τις, *τι*, one, any one, anything, some one, something.

τίς, *τί*, who? which? what?

τιτρώσκω, *τρώσω, ἔτρωσα, ἐτρώσθην, τέρωμαι*, to wound, stab.

τλάμων, Dor. for *τλήμων*.

τλάς, *τλάσα, τλάν, part. of ἐτλην*.

τλήμων, *ονος, ὁ*, wretched.

τοι. See Appendix.

τοῖος, *α, ον*, of such kind (*talis*)

- τοιούτος, τοιαύτη, τοιοῦτο**, of such kind.
τόκος, *ov, ὁ*, offspring.
τόλμᾶ, *as, ἡ*, courage, boldness.
τοξοσύνη, *ης, ἡ*, archery.
τοσός-δε, *-ῆδε, -ὄνδε*, so great, large (*tantus*).
τοσούτος, *αὐτή, οὗτο*, so great, so large, etc.
τότε, then.
τοῦ, *gen. of article and of interrog. pron. τίς*.
τοῦμόν, *crasis for τὸ ἐμόν*.
τοῦνομα, *crasis for τὸ ὄνομα*.
τοῦργον, *crasis for τὸ ἐργον*.
τραῦμα, *ατος, τό*, a wound.
τρεῖς, *τριῶν*, three.
τρέμω, to tremble.
τρέπω, *τρέψω*, 1 *aor.* *ἔτρεψα*, 2 *aor.* *ἔτραπον*, *τέτροφα*, *ἐτρέφθην*, *ἐτράπην*, *τέτραμμαι*, to turn.
τρέφω, *θρέψω*, *ἔθρεψα*, *τέτροφα*, *ἐτράφην*, *τέτραμμαι*, to bring up, rear.
τρι-πῶλος, *ov*, of *or* with three horses, consisting of a trio.
Τροία, *as, ἡ*, Troy.
τροπαῖον, *ov, τό*, trophy.
τρόπος, *ov, ὁ*, way, manner, character.
τροφός, *ov, ὁ, ἡ*, nurse.
τροχ-ήλατος, *ov*, dragged by two wheels.
Τρωάς, *ἄδος, ἡ, fem. adj.* Trojan.
Τρωικός, *ἡ, ὁν*, Trojan.
τυγχάνω, *τεύξομαι*, *ἐτύχον*, *τεύχηκα*, to chance, happen to be, be.
Τυνδαρίς, *ἰδος, ἡ*, daughter of Tyndarus.
τύπτω, *τύψω*, *ἔτυψα*, *ἐτύφθην*, *τένυμμαι*, to beat, strike.
τύραννικός, *ἡ, ὁν*, royal.
τύραννίς, *ἰδος, ἡ*, royalty.
τύραννος, *ov, ὁ, ἡ*, absolute sovereign, king, princess; *as adj. os, ov*, princely.
τύχη, *ης, ἡ*, fortune, luck, chance.
ὕβριζω, *ω, ὕβρισα*, *ὕβρικα*, to outrage, act insultingly.
ὕβριστής, *ov, ὁ*, one who insults.
ὕγις, *is*, healthy, sound, trustworthy.
ὕλη, *ης, ἡ*, wood, forest.
ὕλοκομος, *ov*, overgrown with wood.
ὕμεις, *pl. of σύ*.
ὕμνος, *ov, ὁ*, song.
ὑπ-άγω, to lead along, lead on.
ὑπ-αἶθριος, *a, ov*, under the sky, in the open air.
ὑπ-αρνος, *ov*, with a lamb under, putting in a demurrer.
ὑπ-άρχω, *ξω*, to begin, be at hand as a resource, be ready.
ὑπ-εκτίθηναι, to put out secretly.
ὑπεκ-τρέχω, *-θρέξομαι and -δράμωμαι*, *-εξέδράμον*, to run out from under, escape; *middle*, to get removed out of danger.
ὑπέρ, *with gen.* over, in behalf of, because of; *with acc.* beyond.
ὑπερβολή, *ης, ἡ*, overshooting, excess, shooting beyond, rivalry.
ὑπερ-θέω, *-θεύσομαι*, to run beyond, excel.
ὑπερ-θνήσκω, to die instead of.
ὑπ-έχω, *ὑφίξω*, *ὑπέσχω*, to hold under, hold out, supply, give.
ὑπό, *with gen.* from under, from, (*of the agent*) by, through; *with dat.* under; *with acc.* under.
ὕποπτος, *ov*, viewed with suspicion.
ὑπο-χθόνιος, *ov*, below the earth.
ὕστερος, *a, ov*, coming after, following; *neut. ὕστερον* *usep as adv.*, afterwards.
ὕψ-ιστημι, to place under; *in intr. tenses*, be secretly stationed.
φαεινός, *ἡ, ὁν*, bright, shading.
φαίνω, *φάνω*, *ἔφηνα*, *πέφαγκα*, *ἐφάνην* *or* *ἐφάνθην*, *πέφασμαι*, to bring to light, show

- explain; *middle*, appear, seem, be seen.
- φαντάζομαι, to appear, be seen.
- φαρμάκευω, εἴσω, to injure with drugs.
- φάρμακον, ου, τό, drug, remedy.
- φάρος, ους, τό, cloak or mantle.
- φάσγανον, ου, τό, sword.
- Φαρσαλία, ας, ἡ, Pharsalia.
- Φᾶσις, ιος, ὁ, the river Phasis.
- φάτις, ἡ, saying, report, rumour.
- φαῦλος, η, ου, slight, paltry, mean.
- φάγνυς, ους, τό, light, daylight.
- φερνή, ἡς, ἡ, dowry, portion.
- φέρω, οἶσω, ἤνεγκα, ἤνεγκον, ἐνήνοχα, ἤνέχθην, ἐνήνεγμαι, to bear, carry; *middle*, win for oneself.
- φεῦ, alas!
- φεύγω, φεύξομαι, ἐφύγον, πέφευγα, to flee, take flight, shun, avoid, live in banishment, be banished.
- φημί, ἐφην, φήσω, to say.
- φθάνω, φθῆσομαι, 1 aor. ἐφθᾶσα, 2 aor. ἐφθην, ἐφθᾶκα, to come before, anticipate.
- φθέγγομαι, φθέγξομαι, ἐφθεγξάμην, to utter, speak loud.
- φθέγμα, ατος, τό, speech, saying, word.
- φθείρω, φθερῶ, ἐφθειρα, ἐφθαρκα; *strong pf.* ἐφθορα, ἐφθαρμαι, ἐφθάρην, to ruin, destroy.
- Φθία, ας, ἡ, Phthia.
- Φθιάς, ἄδος, ἡ, a Phthian woman.
- φθίμενος, *part.* 2 aor. of φθίνω.
- φθείρομαι. See φθείρω and φθίνω on l. 715.
- φθίνω, φθίσομαι, ἐφθίμην, to decay, perish, die.
- Φθιώτις, ιδος, ἡ, land of Phthia.
- φθόνος, ου, ὁ, jealousy.
- φίλανδρα, ας, ἡ, love for men.
- φίλειω, ἡσω, to love.
- φίλημα, ατος, τό, kiss.
- φίλος, η, ου, beloved, dear; φίλος, ου, ὁ, friend.
- φίλιππος, η, ου, irreg. *sup.* of φίλος.
- φίλιτρον, ου, τό, love-charm, love.
- φίτυμα, ατος, τό, shoot, off-spring.
- φλαῦρος, α, ου = φαῦλος.
- φλόξ, φλογός, ἡ, flame.
- φοβέομαι, ἡσομαι, to fear.
- φόβος, ου, ὁ, fear.
- Φοῖβος, ου, ὁ, Phoebus, name of Apollo.
- φονεύς, έως, ὁ, murderer.
- φονεύω, εἴσω, to kill.
- φόνιος, α, ου, bloody, murderous.
- φόνος, ου, ὁ, slaughter.
- φοράδην, carried in a litter.
- φρήν, φρενός, ἡ, mind, wits.
- φρικώδης, ες, that causes shuddering, awful.
- φρονέω, ἡσω, to be in one's senses, be minded, disposed, be clever.
- φρόνημα, ατος, τό, mind, will, pride.
- φροντίζω, ᾠ, to think, consider, take thought.
- φρούδος, η, ου, gone away, departed.
- φρουρά, ἄς, ἡ, guard.
- φρουρέω, ἡσω, to keep watch; *middle*, be on one's guard against, ward off.
- Φρύγιος, α, ου, Phrygian.
- Φρύξ, Φρυγός, ὁ, Phrygian.
- φύγας, ἄδος, ὁ, fugitive, exile.
- φύλακῃ, ἡς, ἡ, watch, guard.
- φυλακτέος, α, ου, to be watched, to be guarded against.
- φύλαξ, ακος, ὁ, guard, sentinel.
- φυλάσσω, φυλάξω, to watch, be on guard, guard.
- φυλλάς, ἄδος, ἡ, foliage, herbage.
- φύσις, εως, ἡ, nature, quality.
- φύτεύω, σω, to plant, beget.
- φύω, φύσω, ἐφύσα, to bring forth; *sense of pass. belongs to intr. tenses of act., viz., 2 aor. ἐφύν and pf. πέφυκα.*
- Φῶκος, ου, ὁ, Phocus.
- φωνή, ἡς, ἡ, voice, sound.

χαίρω, χαίρησιν, ἐχάρην, κεχάρηκα,
to rejoice; *imperat.* χαίρε,
hail, welcome, farewell.

χαλάω, ἀσω, to slacken, undo.

χάρις, χάριτος, ἡ, grace, charm;
(*χάριν, with gen.*) for the
sake of, on account of.

χαυνόω, ὥσω, to make foolish.

χάμα, ατος, τό, storm.

χεῖρ, χειρός, ἡ, hand.

χείριος, α, ον, in the hands,
captive.

χείρων, ον, *comp.* of κακός, worse,
inferior.

χερσαῖος, α, ον, living on dry
land.

χήρα, ας, ἡ, widow.

χθών, ονός, ἡ, earth, land.

χιλιό-ναυς, εως, of a thousand
ships.

χίων, όνος, ἡ, snow.

χλιδή, ἡς, ἡ, luxury.

χοιράς, ἀδος, ἡ, reef.

χόρος, ου, ό, company of dancers.

χράομαι, χρῆσομαι, ἐχρησάμην,
to use, manage, deal with.

χρεία, ας, ἡ, use, need.

χρέος, ους, τό, debt, guilt.

χρεών, τό, necessity; χρεών
(έστι), it is fated, necessary.

χρή, *impf.* ἐχρῆν, it is fated,
necessary.

χρήζω, to need, desire.

χρήμα, ατος, τό, thing, business,
affair; *in pl.* possessions,
money.

χρῆν = ἐχρῆν. See *χρή*.

χρηστήριος, α, ον, *also* ος, ον,
oracular, foreboding, pro-
phetic.

χρηστός, ἡ, όν, useful, good.

χρίμπτω, ψω, to approach.

χρόνιος, α, ον, lasting long,
spending a long time.

χρόνος, ου, ό, time.

χροός, *gen.* of χρώς.

χρύσεος, ἡ, ον; χρυσοῦς, ἡ, οὖν,
golden.

χρῦσ-ήλατος, ον, of beaten
gold.

χρυσός, οὔ, ό, gold.

χρώς, χρωτός or χροός, ό, skin,
body.

χύποχειριον, *crasis* for καὶ
ὑποχείριον.

χώ, *crasis* for καὶ ό.

χώρα, ας, ἡ, place, land, country.

χωρέω, ἡσω, to make room, go,
depart.

χωρίς, without, apart from.

ψάω, σω, to touch, touch upon.

ψέγω, ψέξω, to blame, disparage.

ψευδής, ές, lying, false.

ψεύδος, ους, τό, lie, falsehood.

ψεύδω, ψεύσω, to cheat, falsify;
pass., be false; *middle*, ψεύ-
δομαι, ψεύσομαι, ἐψεύσάμην,
lie.

ψηφος, ου, ἡ, a pebble, vote,
decree.

ψυχή, ἡς, ἡ, life.

ᾤδε, in this way, this.

ώθει, έώθουν, έσω, έωσα, έωκα,
to thrust.

ώκός, κεία, κό, swift.

ώληνη, ἡς, ἡ, arm.

ώμοι, ah me!

ώρσα, 1 *aor.* of όρνυμι.

ώς, *relat. adj.* as; *conj.* that,
so that.

ώς, like (*following a subst.*)

ώς-περ, even as, as if.

ώς-τε, so as to.

ώσω, *fut.* of ώθεώ.

ώφελός, ἡσω, to help.

ώφελον, 2 *aor.* of όφείλω.

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